

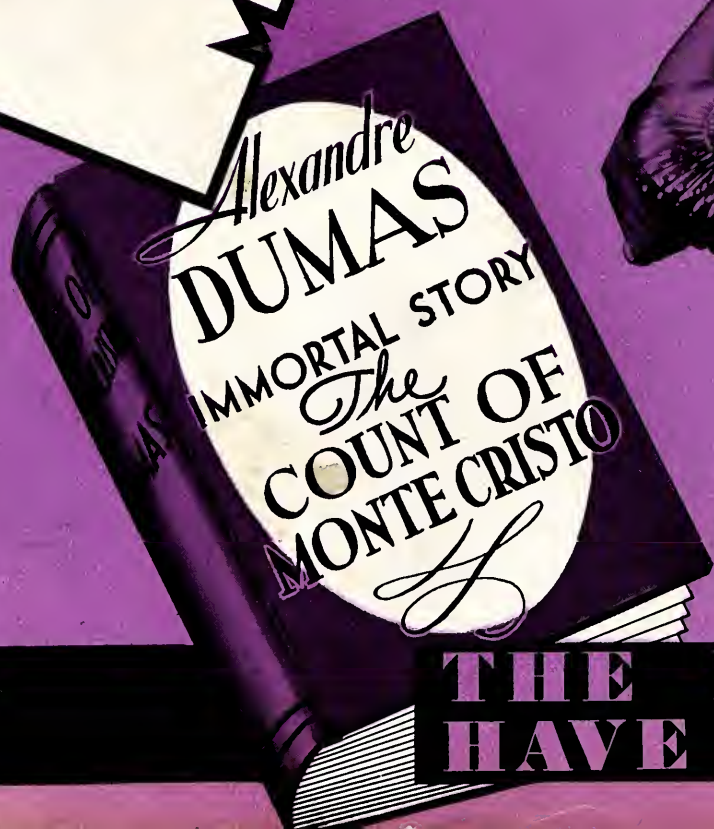
RELIANCE
PICTURES

Present

THE COUNT OF MONTE CRISTO

WITH *Robert*
DONAT

Elissa
LANDI



THE PICTURE MILLIONS
HAVE BEEN WAITING FOR

Released thru
UNITED
ARTISTS

Presenting The COUNT

THE MAN WHO FOUND A



Selling It

"The Count of Monte Cristo" is a story whose romantic fantasy, imaginative adventure, and dramatic characterizations have enthralled millions for generations.

Nothing has been spared to give the talkie version accoutrements as to character and setting that bring this great narrative to the screen in its true perspective.

Play up the story value, accent a few of its powerful scenes, start the spark that will kindle the imagination to new heights. As an advance campaign, Robert Donat, notable young European star, Elissa Landi and many others in a carefully chosen cast won't mean as much as they all will after this feature.

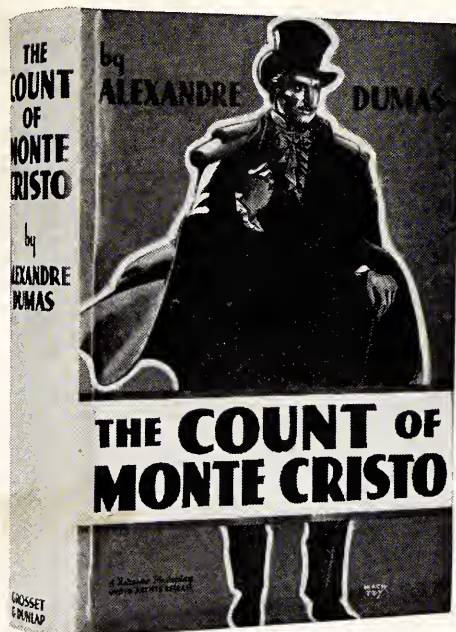
Here is entertainment for all; promise it generously, and relax in confidence that here is the "enchantment picture" of the year; one that fulfills all the miraculous promises made for it. Hollywood Reporter says: "Reaches the hit stage!"

Hollywood Variety says: "Surefire for big business and all classes of houses, and for all types of audience!"

Preview exhibitors say: "Another 'Rothschild'!"

BOOK CONTACTS ON THIS ONE MEAN \$\$\$

Because it is a fascinating story, and because popular-priced movie editions of it are being distributed, "The Count of Monte Cristo" should provide every locality with a hundred per cent coverage of book windows. The



bookmarks available as novelties, and display arrangements which you can contrive of stills, lobby cards and posters, will enhance dealer contacts, as well as library and circulating library opportunities.

Above is shown the jacket on the special edition released by Grosset & Dunlap, 1140 Broadway, New York City. Below is shown the cover of the "miniature" novelization, which places your story and title in thousands of additional windows, and on counters of all stores of the 5-10-25 class. Contact them locally and see that your posters, stills and a credit card go along with the display. This little volume is published by Jerome Van Wiseman Company, 232 Madison Avenue, New York City.



with
The STAR FIND
OF THE HOUR
ROBERT DONAT

IN THE SPECTACLE
ROMANCE
OF THE YEAR
THE INSPIRED
ACTRESS OF A
DOZEN HITS
ELISSA LANDI

A Superb Cast Of
500

A Picturization A
by **MILLIONS**
YOUNG
Eager to
your
that h

POSTERS

Get the booklet on poster cutouts which is an added and free service to exhibitors on most United Artists' features. At your exchange or the Home Office for the asking, and in it you may find suggestions which will be adaptable to your needs, or which will help you in developing your own uses for these colorful art displays.



of MONTE CRISTO

FORTUNE... FINDS A FORTUNE FOR *You!*

MONTE CRISTO TREASURE HUNTS

"Monte Cristo" is the sort of picture on which "treasure hunts" can be arranged to advantage.

Such a hunt might be an outdoor frolic in search of trinkets hidden in various vacant lots, parks and public vantage points; or could be a quest of bargain treasures through the advertisements of some paper.

Scrambled words, publicity stories with code endings or sentences, radio tips with the help of a radio station, and information to be had by calling the theatre, might be the means of putting entrants on the track of prizes or bargains.

"The Count of Monte Cristo profited handsomely by the finding of treasure, and so can you . . .", suggests a tie-up caption.

MONEY SAVED IS TREASURE FOUND — GOOD AD CONTACT

NEWLY FOUND TREASURE BRINGS HAPPINESS TO
THE COUNT OF MONTE CRISTO
NOW PLAYING at the LOEW'S PARADISE
with ROBERT DONAT and ELISSA LANDI

Money Saved is Treasure Found!
AND HERE'S YOUR HAVEN OF SHOPPERS' HAPPINESS.

SHOES

Drug Bargains -

ELECTRIC APPLIANCES

GROCERY

RADIO

FURNITURE

PAINT

COAL

Newly found treasure brings happiness to "The Count of Monte Cristo"!

Money saved is treasure found!

Shoppers will find treasure in these money-saving bargains.

This syllogism can be applied with variations to any type or number of merchant contacts you desire; saving dough is still fashionable.

The size the theatre takes should be proportionate with the size of that subscribed to by merchants; if it isn't large, at least get your credits in with the title tie-up.

In many cities sections and spreads are not entirely obsolete; and the best way to work them up is to smuggle the idea across to some aggressive advertising solicitor of your paper, he knows the ropes about who most likely will go for the stunt.

If a paper doesn't take it, in a smaller scale and more cheaply, perhaps, but with less guaranteed circulation, the theatre and some merchants can make it a handbill proposition.

RCA VICTOR RADIO PLACES WORLD AT YOUR FINGERTIPS

"The world was his—when The Count of Monte Cristo discovered new treasure; the world is YOURS when you discover it at your finger tips, or discover the new treasure of reception, of the new RCA Victor Radio receiving set."

All-wave reception, distance broadcasts, the new world of radio joy brought home by the newer models, makes this item an important one for ads and window tie-ups on this feature.

Work with your RCA Victor dealer; provide him with posters, stills and other special display material to work in with his own copy on new radio models. RCA Victor home offices approve of this dignified and effective tie-up angle; use only the newer models, and the copy approved by their representative.



COLOR CONTRAST AND ANIMATION IN DRESSING FRONT

A flashy front often saves an ordinary show; a big front on a good show gives increasing interest impetus from the start. In "The Count of Monte Cristo," you have a golden opportunity to let imagination and animation run riot; you're going to do big business on a picture with all the potential box-office strength of "House of Rothschild"—so don't stint; make this one the flashiest front you ever invested in assured commensurate returns.

The following suggestions should give you some adaptable ideas, or start your own flow of imagination:

A roulette wheel divided into colored segments with numbers and a ball spinning about, with copy emphasizing the angle that Dantes and others found their whole lives changed by a turn of fortune. A clockwise mechanism can swing the ball around your upright wheel; or, like the window display of a certain popular cigarette brand, the shallow cylinder with protrusions can turn rapidly so that the ball can bounce about, a covering of glass or cellophane keeping it from bouncing out.

A half-and-half front; one side playing up the dungeon and rocky shore atmosphere, with dramatic scenes of the characters. Use a dark sky with lighter streaks of blue, or cutout slits cellophaned over for lightning flashes. Play a weird green shade of spotlight on this side. On the other side lighted by a golden "spot," the rich atmosphere of the later episodes, chests of coins and jewels in metallic patterns, the Count swinging his foil in a fan-like arc.

Tossing Matboard Signs

If cutout strips of rippling water are used as base for any display, a rocker arm or cam-lever movement can jiggle two or three narrow sections in an eccentric manner to resemble rough seas.

Real iron bars or matboard simulation of bars, over dungeon windows, through which may be viewed posters or stills. Huge blocks of masonry can be imitated by painting off blocks of your front in blues, browns and grays, with white plastering. On the sections backing the richer scenes, tiles and mosaics in bright colors can be similarly represented.

Big title letters can be cut out and coated with gold metallic paper so that stereopticon lighting can ripple across it with shimmering magnificence.

Dominance in arrangement is always effective; make your poster characters or scenes stand out big in comparison to your array of stills and lettering.

waited
... both
and OLD
see unfolded on
screen the BOOK
as been the
A BIG THRILL
for
GENERATIONS



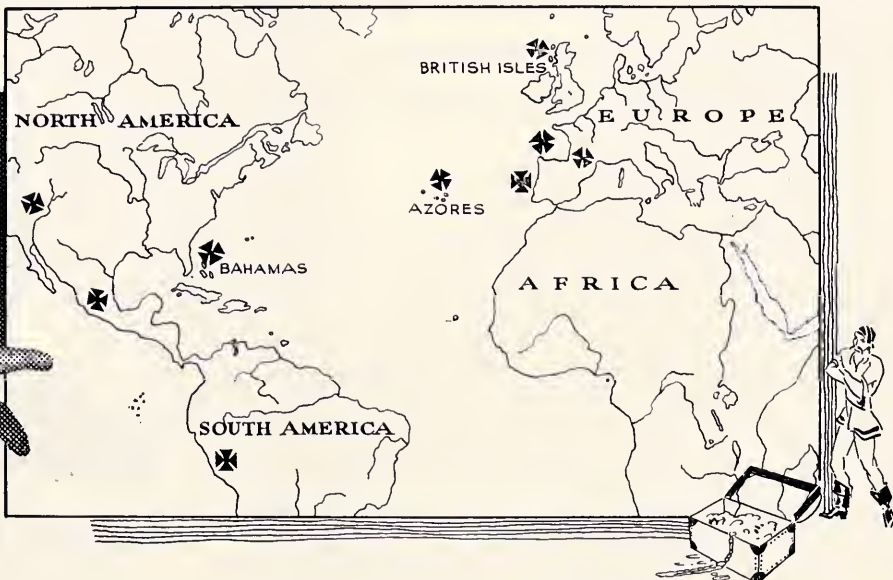
Newspaper Features with "Ma

Production of "MONTE CRISTO" Discloses

FORTUNES YET TO BE FOUND



✠ INDICATES
KNOWN REALMS
OF HIDDEN TREASURE



Three-Col. Mat No. 16—.15; Cut .60

In "The Count of Monte Cristo," new Reliance picture released by United Artists and starring Robert Donat, toast of London, next week at the . . . Theatre, a fabulous treasure puts the world at the feet of the central Alexandre Dumas character.

Seven million francs is mere pin money to The Count of Monte Cristo, after he salvages the hidden treasure cove of an island in the story, and his bank balance was fifty million francs or more. All of it was hoarded wealth, newly found.

Lost, abandoned, hoarded, sunken and undiscovered treasure strikes a fanciful note to everybody. All of us are treasure-hunters at heart. And if the interesting data on lost treasures as related in Harold T. Wilkins' book "Treasure Hunting," may be accepted for what it is worth, all the gold and silver and jewels of the world today are not one-fifth that which reposes in uncharted land crannies, and the ooze of ocean floors at this minute.

A new Count of Monte Cristo may come from humanity's rank and file even as this is being read.

Billions Undiscovered

Billions in bullion, bars of precious metal and jewels, known to have been lost or hidden, are to be found. This from the depths of Davy Jones locker, constantly under the scrutiny of daring divers, from the lost trails of Incas, the impenetrable Cocos Island, Old Mexico's "dark houses," inlets along the Spanish main, Asia's mystic treasure vaults, and even in our own West.

The recent Artiglio venture in which Italians salvaged nearly a million dollars in gold bars from the treacherous fathoms which tossed the ill-fated ship "Egypt" to a depth of 360 feet scarcely twenty-five miles off the shore of Brest, is an example of the zeal with which moderns are endeavoring to reclaim lost wealth.

Within memory of most of us living today may be recalled the sinking of the Oceana, Laureritic and Lusitania off the Irish and North England shores, with a combined submerging of over \$40,000,000, only part of which has been recovered.

The "Peg Leg Mine" of our own West, with its fabled black gold of Bret Harte's wild days of '49, occasionally bobs up to whet the interest of treasure seekers. This ill-fated El Dorado is supposed to be somewhere in the Gila Desert, near the Rio Colorado.

Modern Quest Goes On

The Cocos Island, a six mile oblong of impenetrable beauty, yearly attracts hundreds of treasure-bent explorers, because of the reputed cache of plundering buccaneers in the days of Drake, Howard and Hawkins. In Mexico and the Andes of South America, millions hidden by Incas during the Conquistador days of Cortez invite those who seek easy fortunes, if natural difficulties are discountenanced. The Spanish Main off the Azores, and inlets all along the coast of France, yes, caches even within France, are reported to be bursting with secret millions. An American girl, Jean Tolley, a few years ago while participating in scenes for an underwater film, saw an old chest. Its rusty handles were grappled and from the edges of the Bahamas, was yanked a small fortune in shiny doubloons of 1790. Almost daily some new evidence of hidden wealth is uncovered to spice the tang of appeal for adventurous people seeking the plunder of another day.

The fortune of The Count of Monte Cristo, said to have been secreted on a tiny isle by the de Spada's at the time when Rome was at its hey-day, sounds fabulous even in this age of big-time figures and budgets. Who is to say that perhaps even this treasure may have fact for basis, and maybe at this very writing be delivered to the ever-shifting annals of Time, and leave with a gasp, credence for Dumas' great piece of fiction?

Be it as it may, newly discovered treasure fascinates everybody!

CLASSIFIED TREASURES

THE COUNT OF MONTE CRISTO

with Robert Donat
and Elissa Landi
now playing at
LOEW'S THEATRE



FOUND HIS TREASURE

only after years of trying adventure and
bitter failure.

TODAY'S TREASURES

are being found quickly,
cheaply and easily by
users of

THE ENQUIRER'S CLASSIFIED ADS

Phone CHerry 4-1700

Stills, publicity and ad mats of various sizes, can be adapted to plugging the classified pages of any paper in the way shown at right. The contrast between the Monte Cristo count's trying experiences before he found his treasure, and the quick method of finding treasures through today's want ads, is good press copy.

FASHIONS ALWAYS FEMININE TREASURE



Three-Col. Mat No. 14—.15; Cut .60

Fashions are a matter of recurring cycles; the tricks and fads of other years apparently die out, only to pop back as prime favorites of another era. There are plenty of modern suggestions in hat, ensemble and bridal attire as worn by Elissa Landi in episodes of another day from the picture. Let the store or fashion editor write the copy to link the old with its new applications. Notice, too, that the mat can be adapted to one-column and two-column sizes with one swipe of the composing room saw. Get Miss Landi's name, and your credits in somewhere.

Monte Cristo" as Your Buy-Line!

CONTESTANTS FIND TITLE



Three-Col. Mat No. 15—.15; Cut .60

Here's a mat for the puzzle-bugs, either as a special insert or imprint sheet from the theatre, or better, published by the newspaper, with the theatre putting up rewards for the most intelligent of movie patrons who contest.

One or all of the requirements here may be utilized for testing the fans. The most nearly correct and neatest, signed replies should win recognition, rather than the first ones sent in, although that, too, may be a requirement.

This contest mat may be planted as an advance bit of ballyhoo, or just as well, current with the picture's run.

Start with one lettered square, move only one square to the right, left, up or down (never diagonally), in one continuous line, and spell the title of a photoplay, so that the four encircled portraits serve as spaces between the words in the picture title. Use no square more than once, and do not retrace path of your line anywhere.

Name the four players in the circles.

Tell briefly in one line each, what part each of the four locations named lightly on the map, play in the story.

Name the author of the original book on which the picture is based.

Answers: Start line with T in upper left hand corner; to right one, down one, down one, left one, down one, right one, up one, R1, R1, U1, U1, U1, R1, R1, D1, L1, D1, R1, D1, D1, L1, L1, L1—and you get THE COUNT OF MONTE CRISTO, with star heads for spacers. The four players, starting at top, and then down from left to right, are: Robert Donat, Elissa Landi, Louis Calhern and Sidney Blackmer.

Chateau d'If was the name of the prison to which Edmond Dantes, later the Count of Monte Cristo, was sent. Paris is where he re-meets his sweetheart, and stages his plan of revenge. Isle of Monte Cristo is where he discovers the hidden treasure. Rome is the place where he plots vengeance and meets the son of his former sweetheart.

The author of the book is Alexandre Dumas.

The Count of MONTE CRISTO

allows ROBERT DONAT to make American Debut under most propitious and auspicious sign . .



Popular continental star falls heir to histrionic mantle of James O'Neill



GEORGE C. TYLER, press-agent in the days when Cincinnati and Louisville usurped the major baseball spotlight. One of the theatrical personages of the day to come under his wing was . .



JAMES O'NEILL, shown here as "Monte Cristo", when big cities and provinces went wild over his "opry house" performances.



Two-Col. Mat No. 17—.10; Cut .40

Robert Donat, sensational young star of England and all Europe, makes his American debut in a talkie that augurs well for a lusty American future.

The fortunate star that watches over the Destiny of Donat twinkled over-time when it brought him the starring part in the new Reliance feature, "The Count of Monte Cristo," soon to be released by United Artists, and in which Elissa Landi enacts the feminine lead.

That "The Count of Monte Cristo" is entertainment for all, young and old, with undimmed appeal for urban and rural peoples alike, can be unequivocally proven by recalling the universal success of the stage version of this fascinating Alexandre Dumas fiction piece.

With all the crude props of a day when the American Theatre was undergoing growing pains, "The Count of Monte Cristo" was a play looked forward to like kids anticipate Christmas; and when an actor like James O'Neill arrived in town for his role of the man who found a fortune, and later turned it to fabulous revenge on his persecutors, he got as much attention as the nation's President.

Tyler's Advance Days

George C. Tyler, press-agent and producer in the days when Cincinnati and Louisville were the sole major league ball teams, when Eugene O'Neill was just a gurgling babe who used to watch his daddy-James' performance in the arms of his mother from the wings, and when George Bernard Shaw was viewed as a newcomer with possibilities, used to spend his days and nights on the road as an advance man, ogling editors and bill posters into giving plays the space he felt they deserved.

But "The Count of Monte Cristo" was a happy exception. According to Tyler in a recent Saturday Evening Post article, James O'Neill's "Monte Cristo" was eagerly awaited, and embraced with all the cordial warmth accorded a husky son back to the farm at threshing time. Things just naturally came to "Monte Cristo" because everybody wanted it. Joe Jefferson in "Rip Van Winkle," Denman Thompson in "The Old Homestead," and Frank Mayo in "Davy Crockett" were the few other plays assured of such response.

As a sure draw, "Monte Cristo" came into the classification of Buffalo Bill in person with his wild west show.

Exceptional Creation

Perhaps there is no tangible reason, or set of reasons, for the unprecedented popularity of this great Dumas work. But it does have priceless lines, imaginative romance, strong characters, beauty of setting, sustained suspense of plot, elements of surprise and fabulous proportions, justice triumphs in the climax after undoubtedly being kicked about in the plus-fours for several breathless sequences, and it ends happily. Then, too, it had O'Neill.

So the stage that is set for Donat by O'Neill, becomes an alluring and inviting vehicle for the popular young Englishman. It means one thing, that Donat will progress naturally and easily into bigger prominence with American audiences, or that he will fade completely from the American talkie scene; for the story leaves nothing to be desired; Donat as "The Count of Monte Cristo," in an auspicious vehicle on which production value and time have been spent lavishly, should be tremendous. Advance reports would indicate that far from being over-touted, Donat embraces his opportunity in full measure, and that his name, as well as the picture, takes rank along with those productions labeled "exceptional."

SPECIAL ART AVAILABLE IN MAT FORM OR AS 11 x 14 DISPLAY CARD



Three-Col. Mat No. 13—.15; Cut .60

Here's a three-column artist mat by Hy Rubin, done in the same strong, sure-reproduction style he did for Arliss in "The House of Rothschild". Exceptional for illustrating feature stories, dominating art layouts, or for imprint on larger special cards and circulars. Same layout is available in special 11" x 14" offset card, from Home Office Exploitation Department.

The World is His!

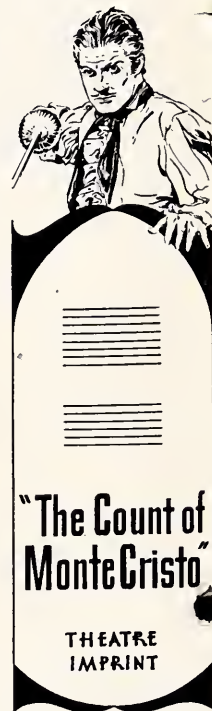


The Count

so will this showman

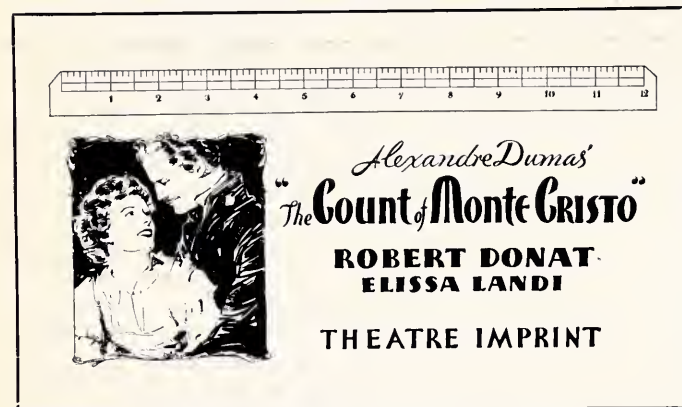
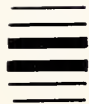
BOOKMARKS EFFECTIVE

Libraries and book shops will assist you in distributing these effective bookmarks. Highgrade leatherette stock, printed in colored ink, 2½" x 8". A list of other books by Dumas, or other copy suggested by library may be printed on bookmarks without extra charge. Order direct from ECONOMY NOVELTY & PRINTING COMPANY, 239 West 39th Street, New York City. Prices, including theatre name and playdate: 500—\$3.00; 1000—4.00; 3000—3.75 per M; 5000—3.50 per M; 10,000—3.25 per M.



BLOTTER WITH RULER EDGE

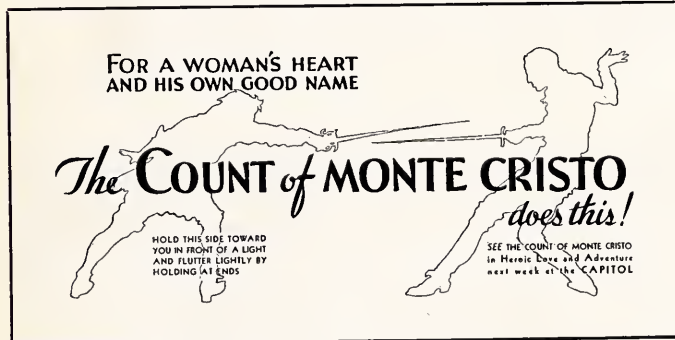
Schools, libraries, stationery and book stores will be glad to circulate these novelty blotters with ruler edge, particularly since the story is one approved by all types of readers. Order



direct from ECONOMY NOVELTY & PRINTING COMPANY, 239 West 39th Street, New York City. Remittance with order or C.O.D., prices include imprint of theatre name and playdates. Coated blotter stock: 500—\$4.00; 1000—5.00; 3000—4.75 per M, 5000 and over—4.50 per M.

NOVELTY ANIMATED BY DUEL

When directions on the lower corner of this novelty are followed, two romantic chaps engage in a realistic shadow duel with swords back of imprinted copy. Order direct from



ECONOMY NOVELTY & PRINTING COMPANY, 239 West 39th Street, New York City, remittance with order or C.O.D. Prices, including imprint are: 500—\$4.50; 1000—6.00; 3000—5.75 per M; 5000—5.50 per M.

TOOTHPICK HOLDER DE LUXE

A novel change from the customary napkin, for contacts with restaurants and luncheonettes, is this souvenir toothpick holder, with an atmospheric setting for individual presentation of the conventional after-the-lunch accessory. Perhaps the establishment will want to play up their day's special along with your theatre name and playdate. Order direct from ECONOMY NOVELTY & PRINTING COMPANY, 239 West 39th Street, New York City, remittance with order, or will be sent promptly C.O.D. Prices are: 500—\$4.50; 1000—6.00; 3000—5.75 per M; 5000—5.50 per M.

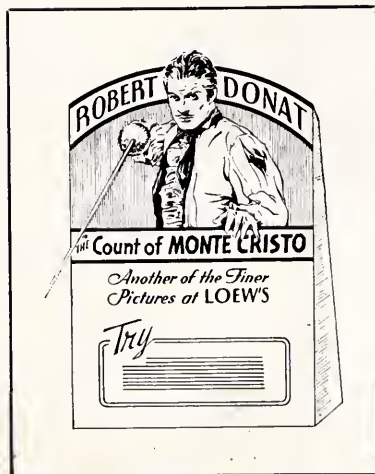
WATCH USE OF FAMED PHRASE

Contractual limitations do not approve any use of the world-famous expression, "The world is mine!" So, that when Dantes comes upon his treasure, for exploitation purposes, some adaptation of this expression must be used.

There are several substitutes which can be coined to fit a variety of contacts. "The world was his, when he came upon newfound treasure . . .", or "A discovery that put the world at his feet"; are examples of how this scene may be dramatized.

. . . and a newfound treasure of money saved is yours, thru so-and-so's refrigerators, long-mileage tires, heaters, electrical house appliances, etc." demonstrates some of the applications of the first.

. . . and a world of comfort for your feet is to be had when you discover so-and-so's shoes, a world of riding comfort when you discover balloon tires, shock absorbers, a world of assured happiness tomorrow with savings and insurance, etc." illustrates how the second may be applied to contacts.



TIRE COVERS CAN HAVE HANGER USE

Order a quantity of these tire covers as early as possible, get them on the spare tires of patrons and taxi fleets. Made of durable board, with fabric slipover, to fit any standard tire size. Theatre name and playdate will be imprinted for \$2.00 extra, regardless of quantity. Two tire covers without the fabric slipover, joined so as to form an under the marquee or lobby hanger, can be had for ten cents over the regular cost of a single tire cover. Order direct from ECONOMY NOVELTY & PRINTING COMPANY, 239 West 39th Street, New York City. Remittance with order or C.O.D., tire covers cost: 2 to 6—70c each; 8 to 12—60c each; 14 to 25—55c each; 28 to 50—50c each; orders of 100—45c each.

GOOD PHONE CONNECTIONS

The WORLD Was HIS . . .



but to "THE COUNT OF MONTE CRISTO"



BEDROOM

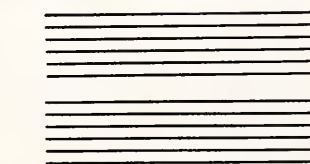


KITCHEN



BASEMENT

THE WORLD IS YOURS



TELEPHONE

Get the local offices of the telephone company to put in a window, and maybe share an ad, playing up their extension service.

"The world was his . . . but to THE COUNT OF MONTE CRISTO only by fortune and after many trying adventures. The world is YOURS, every minute of the day, conveniently and cheaply, with an extension to your TELEPHONE."

Posters, stills or lobby cards can illustrate the picture angle. Photos or drawings, ribboned or linked with wire to a real phone, actual size or a giant model, or to a big matboard cutout phone, can show the convenience of an extension phone in the bedroom, kitchen, basement, etc.

... as Fabulous Treasure comes to
THE COUNT OF MONTE CRISTO
 treasure bring the world to your theatres!

"Fortune" CURLS



"Fortune" Curls become the mode of the moment as worn by Elissa Landi



New-found treasure put the world at the feet of "The Count of Monte Cristo" . . . and the charm of her curls put "Monte Cristo" at the feet of his beloved . . . it's the duty of every woman to be attentive to her crowning glory!

SPECIAL MAT FOR BEAUTY SALON AD

The big department stores and beauty shops are on the lookout for new hair dressing styles demonstrated by the stars. Here's a pose of Elissa Landi, available in mat sizes for one and two-column layouts, which ought to popularize the boyish treatment of a flock of curls for the ladies. In the publicity set of mats you will find the smaller pose. This is Mat No. 18—.10; cut .40.



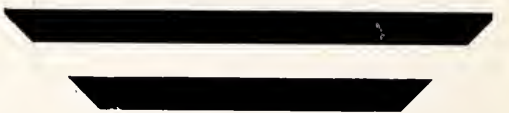
Incidental to "Monte Cristo's" escape from his fortress prison, is his breath-taking method of releasing himself from a sack into which he has been sewed, supposedly dead, which has been weighted and tossed into the sea.

Here's an exciting ballyhoo stunt for your best pool, lake, stream, or wherever the swimming fraternity congregates. The theatre can best put it over in conjunction with a newspaper and the management of some bathing resort.

Special ads, dodgers, or publicity stories can call for an expert swimmer, wanted to demonstrate that a man can really escape from a sewed-up and weighted sack under water.

The inspection of the swimmer before being enclosed in the sack, seeing that the seams are secure, and other details giving the trial escape dignity, can attract city officials as judges. It wouldn't be a bad idea to have the chap who accepts the assignment, sign a waiver of damages, for what might happen, or in event his calculations miscarry. A little knife can be set in the inside seam of the sack, or the bather could carry a small one in his trunks, in such a way as to permit quick removal and slashing of the cloth prison. Knife should be weighted so as not to float on the surface afterwards. Poster cutouts on floats, and other display material from the picture can be spotted where the onlookers will assemble. The physical inspection of the swimmer chosen for the demonstration is worth as much art and story in the papers as that usually accorded boxers before a bout.

SWIMMING ACE ESCAPES FROM SUBSEA PRISON FOR BALLYHOO AT GREAT SPOT

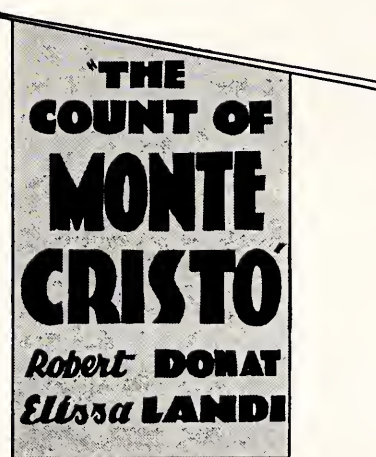


VALANCE • BANNERS FLAGS

Valance, banners, flags, burgees help to give your front that special air of enchantment which belongs pre-eminently to a picture of the class of "Monte Cristo". The fabrics are attractive and fresh, and reasonable rental rates obtain on units made to fit your requirements. Subsequent runs get consideration in pricing, and the displays come to you in the same highclass condition that marks their de luxe use. Order, and write for FREE catalog, direct from

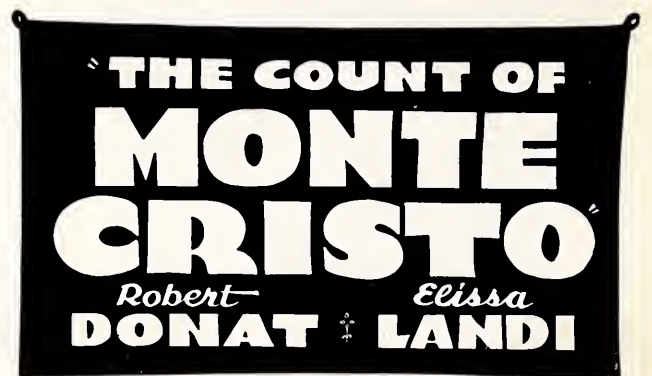
MORRIS LIBERMAN
 729 Broadway New York City

The burgee at the left is 50c each in canvas; 65c in silkolene, standard 20" x 30" size.



Hanging flags, wall banners, valances, in single or double-facing, may be rented or bought outright.

[This type of hanging banner may be had in any size]



If special school campaigns h



Three-Col. Mat No. 33—.15; Cut .60

LOCAL STARS ENACT STORY

School dramatic clubs can find practice play material in re-enacting chapters of the book. It will give the amateur playwrights rich material to draw up a little production, or the radio script can be used. You might work with your local radio station to put on a hometown search for talent, with the best performers of certain dramatic societies qualifying in tests for the honor of presenting the "Monte Cristo" script in a regular broadcast. This should require working well in advance with both the dramatic clubs and the station.

FIRST STEPS WITH WEALTH

If you suddenly came into ownership of ten million dollars, what would be the one thing you would do first?

"The Count of Monte Cristo" discovers such a treasure, and the first thing he does is to right injustices to five people wrongly persecuted.

Here's a question sure to evoke interesting response and copy from student or general patronage and readers. It is a little different from the usual query, "What would you do if you fell heir to a million dollars?"

In choosing what is the first thing the various people would do, an interesting sidelight on their characters is brought out; and this is the substance of its charm.

OUTLINE SCENE PROVIDES COLORING CONTEST BASIS

Here is the coloring contest layout that proves popular with kids everywhere, from about three to eighty-three.

An excellent contest idea which can be distributed in special pages printed by the theatre and given to the schools, or which can be presented through the newspaper.

The awards given are for merit, and if cash and guest privileges to your theatre are included, so also should be some promoted merchandise like drawing pads, colored pencils, colors, and so forth. Indeed, a merchant handling materials that the amateur artists find in demand, can well afford to help print and distribute the contest layout, since he will reap patronage from the very act of contest solutions and interest stimulated.

You may restrict the contest to crayons, or you can leave every entrant open to select the medium of coloring he or she prefers.

Big stores, too, can build up patronage and interest in their juvenile tog and toy sections by including the specimen outline as wrap-ins with purchases, and can add to the awards from their stock, as well as building an effective window on it. A giant book, with poster cutouts, and dolls running out and over, will be a fantastic touch for a setting of brass coins and cheap jewelry imitations to impress the treasure air.

DISCUSSIONS OR DEBATES FROM LITERATURE ANGLE

Schools and clubs of the upper classifications can find real literary meat in a special debate or discussion on the merits of "Monte Cristo" in comparison with other Dumas works. Some points which may key the discussion, are:

1. Is this story dominantly adventure, or romance?
2. In what order would you say the following elements contribute toward maintaining the interest; characterizations, dramatic situations, dialogue?
3. How does Dumas prevent the revenge of Dantes from seeming a small thing for such an intelligent man to perpetrate?
4. Is the solution or climax at any time foreshadowed?
5. Are the fantastic elements too exaggerated?
6. Do you think this story could be transferred to the stage with perspective as effectively as that offered by the talkies?

"The Count of Monte Cristo," in almost every city, should have for one of the highmarks of the campaign, one or several phases directed at schools, from the grades right up through colleges, Story Hour Circles, Book Lover Clubs, and any literary order devoted to the appreciation and study of good books.

In your novelty accessories you will find several items which will permit you to reach the general class of readers through routine channels, the libraries, book shops and so forth.

But on this finest of Dumas works, your campaign for literature lovers should not stop with the conventional items.

See that the principals of schools, officers of classes and of clubs, are included in your pre-view invitations. Place at the disposal of teachers guest admissions to be awarded either for special assignments on this particular story, or as "Monte Cristo" awards for any other scholarship accomplishment. Bulletin boards, special cards, still displays, posters, have a right to be in extraordinary spots at schools with this outstanding story for justification.

Elsewhere on these pages are several suggestions which will, no doubt, help you in your own particular territory.

In some spots, working up special interest in schools and churches, and with clubs, scares off the dyed-in-the-wool movie crowd; if it's poison in your zone, drop it; keep your bread-and-butter crowd with you.

PICTURE CANNOT FAIL TO GET INDORSEMENTS

Indorsement by some outstanding educator, pastor, or editor, can be mimeographed, or blown-up for lobby display.

Some such copy as this may be used:

I have just had my greatest screen thrill. It is not easy for me to become enthused about pictures to the point of personally indorsing one. I most heartily and unreservedly indorse "The Count of Monte Cristo". It has beauty, character, romance, and adventure of the fantastic color which keys every individual to imagination and hope. Robert Donat, Elissa Landi and other members of the cast give fine performances of the roles created by Alexandre Dumas. The spoken lines are gems of expression, exalting to the spirit, enriching to the mind. The moral tone is excellent. Such a picture should be an inducement to all members of any family; it is a credit to motion picture producers. See it if you possibly can.

SCENIC THEMES

The school library or bulletin board, in return for a quantity of blotters, bookmarks, or ducats for excellent scholarships, should give you permission to work up a special display in which recommended reading lists are presented. Use stills or posters to color this display.

Choose from the exchange set of stills enough duplicates of eight or ten of the best scenes to be distributed among the members of any class. Let them write a little theme pointing a moral suggested by the situation or characters in the particular scene they draw. The teacher or leader may award tickets for the five best compositions, in addition to regular grading for English, spelling or writing.

UTILIZE BOARDS

Put YOUR spot THIS is the one!

BALL AND CHAIN USED IN STREET BALLYHOO

Street ballyhoo may be accomplished by having an old man and a handsome young fellow, or two handsome young chaps who resemble each other, go about the streets linked in irons. The old fellow, or one of the young men can be garbed in rags of Robinson Crusoe cut, tattered and unkempt. The other should be faultlessly attired to represent a man of means and standing. An iron ball might be dragged from the leg of the decrepit one. Banner supported between them might read: "See the miracle wrought by time and fortune and romance in The Count of Monte Cristo . . ."

CASTLE OF ROMANCE IN SPECIAL 40 x 60



A de luxe 40" x 60" display in full color, silk-screened with a dozen vivid hues, is a quality accessory at a quantity price. Just the item for the spot where you like to flash color blow-ups in your own front, for special truck banners, or for preferred windows. Price is \$1.50 each, F.O.B. New York City.

Order direct from UNITED ART SERVICE, 39 East 20th Street, New York City. Prompt attention to all orders, remittance or C.O.D.

FREE RADIO PLAYLET FOR AIR CAMPAIGNS

The story of "The Count of Monte Cristo" abounds in appealing situations and lines. Many of them, without revealing the outcome of the plot, are incorporated in a fifteen-minute radio sketch which has been prepared, requires few characters, and is FREE. Ask for it at the exchange or the Home Office. With publicity material, it will be of great help to the theatre which promotes or buys time on the air, in developing programs of any length. In several instances stations will exchange time for this playlet material, or make allowances in their rate.

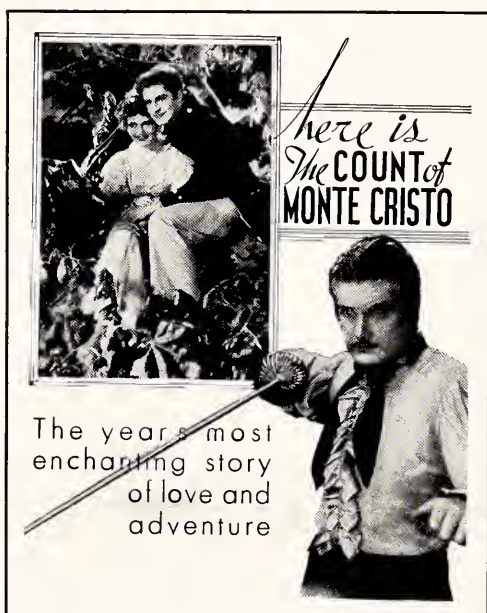
EXHIBITS OF OLDEN DEVICES AND COINS

The magnificent atmosphere and blaze of glory that abounds after the story of "Monte Cristo" gets under way, should not be sacrificed or overshadowed by anything dingy, naturally.

But there is a certain attraction for the mob held by displays of corrective devices and torture processes of ancient times. Some of the old-time straight-jackets, bludgeons, whips, cells, and irons that were used on prisoners in olden times might make an eye-arresting display in your lobby, or a perambulating ballyhoo.

However, try to impress that this is what the Count overcomes to win a lavish victory, not the dominant mood of the story. Rare and ancient coins make an interesting display, fitting in with the "Monte Cristo" treasure find.

ARTISTIC LITTLE BOOKLETS OUTLINE STORY PICTORIALY



Here is the cover of an attractive novelty booklet, size 4 1/2" x 3 1/2", sixteen pages, in which art is given dominance to tell the fascinating story of "The Count of Monte Cristo."

The cast and credits of production are on the first inside page of the cover, followed by thirteen attractive halftone pages with the plot outlined briefly page by page to match the illustrations.

The back page is open for your own ad or co-operative imprint. The distribution of these can be handled in much the same way that heralds are treated, and make an effective and attractive addition to them.

If you desire Pace Press to imprint your back-page, include copy desired with order. A composition charge of \$1.00 will be made, and the imprint will run \$1.50 per thousand extra. Booklets come folded, ready for distribution.

ORDER FROM
PACE PRESS, 207 W. 25th St., New York
PRICE: \$4.50 per THOUSAND, F.O.B. New York
Remittance with order or C.O.D.

PROGRESS OF TIME KEEPING ARRAYED

Department stores and jewelers handling clocks and watches, the theatre, and the telegraph companies, can get the eyes of the public focused their way in a display of time-telling progress.

The episode in the picture in which the Abbe reveals how he records the passing of hours and days is fascinating.

Drawings and models of ancient means of measuring time, including the use of landmarks and shadows, notches on sticks, symbolic drawings, sun-dials, crude mechanisms, and so forth, might be promoted from some museum or ideas copied from any book on the subject from your library; and the library, too, is another spot likely to be interested in presenting such an educational exhibit.

WEAPONS OF DUEL

A duel plays a dramatic part in the later scenes of the picture. Stores and the theatre will find people keenly interested in a display of duelling sets, pistols, swords, even yardsticks.

Your museum, or arms and sporting goods store, or some citizen who is a fancier of such trinkets, will help with such a display.

CANDY TREASURE CHESTS PLUGGED

Candy departments and sweet shops should welcome some attractive special window displays which will draw the eyes of the movie-conscious public through an arrangement of your stills and posters from this picture, and stimulate sales of "treasure chests" of sweets in a legitimate way.

Almost every store handles one or more of the little packaged parcels of chocolates in one and two-pound sizes done up to look like chests. Even if the package isn't a bona fide resemblance of a chest, it is proper to refer to a box of candy as a treasure chest of tasty tidbits for the girl friend.

A cutout of a poster can back a real wood and metal chest, lid thrown back and gold wrapped discs of chocolate or metal discs and old coins mixed with necklaces and cheap jewelry flowing over. Stills can be set around with colored lobby cards. Several boxes of the candy or "treasure chests" of sweets can be displayed nearby, perhaps partially buried in sand and pebbles with a tiny spade or shovel imbedded.

Copy: "A treasure chest means much to The Count of Monte Cristo this week at Keith's Theatre. One of Larkin's 'treasure chests' of chocolates will mean much to your own 'future'; be sure it is the best romantic salesman you send out to her—delivered fresh daily from our candy headquarters!"



WOODEN SWORD & FENCING PAD

Here's a brace of accessories that will add an unique touch to your campaign; a novelty full size wooden duelling sword, and a genuine padded protector or fencing pad.

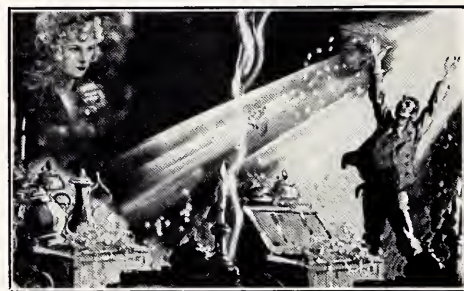
Can be used for ballyhoo, or for demonstrations and lessons in fencing staged in front of your theatre, with a contemporaneous story running in the paper on the finer points, or few elementary lessons in duelling, by an expert.

The swords can be tagged with your credits; the protector or pad includes an imprint banner across the front with your theatre name and picture title.

Swords, in lots of one hundred cost 15c each; the pads, including copy banner, are two dollars each.

FANTASY AIR HELPED BY COLORTONE SLIDE

Nothing gets across the lustrous atmosphere of this golden romance and adventure like the metallic tinge of the treasure itself. The Colortone Slide, always a valuable piece, is doubly so for this feature. Background your advance trailer announcement, or prelude your feature showings with this slide, in full color, made to stand up under the intensity of modern lights.



"The Count of Monte Cristo" slide is No. N-891; order direct from NATIONAL STUDIOS, INC., 226 West 56th Street, New York City. Remittance with order, or C.O.D. Complete catalog of general Colortone effects free from National Studios for the asking. Prices of slides are:

4" x 5"	Colored Positive only	\$2.00
	Set (Pos. & Neg.)	3.00
3 1/2" x 4"	Colored Positive only	1.50
	Set (Pos. & Neg.)	2.25

"THE COUNT OF MONTE CRISTO"

Dumas Would Have Been Hollywood's Pet Scenarist, Says Director Lee

(CURRENT FEATURE)

Alexandre Dumas could have written his own ticket as the world's highest-paid scenarist—if he had been born a hundred years later.

This is the opinion of Rowland V. Lee, ace Hollywood director, whose most recent assignment was Harry M. Goetz and Edward Small's million dollar Reliance production of "The Count of Monte Cristo," released through United Artists and currently at the Theatre.

"Dumas' stories are perfect screen material," declared Lee. "His characters are so vital and real and his plots build and move with such powerful action that they are as intensely entertaining today as they were when crowds waited outside Paris newspaper offices for the next installment of his romantic thrillers.

Was Hero of Paris

"He was at the zenith of his fame and powers as the greatest novelist of his day when he wrote 'The Count of Monte Cristo,'—the favorite hero of Paris, with best-sellers literally rolling from his pen, and his private life as romantic and thrilling as his stories.

"Dumas got the title from an island which his boat had passed in the course of a Mediterranean cruise. He had been unable to land because the island was 'en contumace'—wilfully disobedient to a lawful order of a judicial or legislative body.

"The incident and the name of the island stuck in his mind, and a few years later, in 1843, he arranged with an editor for the publication of a work for which he needed a romantic plot. One day he read a short story, 'Le Diamant et la Vengeance,' laid in the period of the second Bourbon Restoration, which intrigued him. The idea for a great Dumas plot began taking shape.

Had Facile Pen

"What had started out to be travel impressions in the form of a romance, now became romance pure and simple. The love affair of Edmond Dantes and the fair Mercedes, played by Robert Donat and Elissa Landi in the film; the treacherous schemes of de Villefort, (Louis Calhern), Danglars (Raymond Walburn) and Mondego (Sidney Blackmer); the grim happenings in the Chateau d'If; chapter after chapter flowed from his pen as he wove the whole into a prodigious popular masterpiece.

"It is a matter of record that Paris waited breathlessly each morning for a new installment of 'The Count of Monte Cristo' to appear in 'Le Journal des Debats.'

"It was first published in novel form in the middle 1840's, and since then it has been the most widely read piece of fiction, year in and year out, in every country of the world.

"Dumas, like Shakespeare, created history and made legends come to life, and his characters will be as real to future generations as they are to this one."

Modern "Monte Cristo" Would Discover Grief

(CURRENT STORY)

Film fans whose imaginations are fired by the fabulous treasure discovered by Edmond Dantes in Harry M. Goetz and Edward Small's million dollar Reliance production of "The Count of Monte Cristo," released through United Artists and currently showing at the Theatre, may console themselves with the fact that a modern "Monte Cristo" would probably have to turn over at least half of his discovery to the nation with territorial claims upon the island.

If, furthermore, the discoverer chanced to be an American and the island an American possession, Uncle Sam would claim all the gold—at least all over \$100 worth—and the 'lucky fellow' would be given nice crisp paper money or bonds in exchange.

And, of course, if he started scattering gold pieces around and furnishing sumptuous mansions with golden dishes and solid gold door knobs as Robert Donat does in the film, he would wind up before a judge on a charge of hoarding the precious metal he are forbidden privately to possess.

Robert Donat, handsome young English screen and stage actor, brought to Hollywood for the title role in Reliance's "The Count of Monte Cristo," cured an acute attack of homesickness by hopping into his car at three o'clock one morning, driving to a little restaurant noted for its excellent Yorkshire pudding and meditatively consuming three orders of the toothsome English concoction.

CAN'T STUMP 'EM!

When they needed a brook running past a giant oak for a love scene between Robert Donat and Elissa Landi in "The Count of Monte Cristo," location experts found the tree—and calmly proceeded to divert a creek half a mile away to run past it for a day.

Hopes Of Modern "Monte Cristos" Have Real Chance Of Realization

(ADVANCE FEATURE)

With gold at a premium and the world's attention drawn as never before to fantastic quests for buried treasure, the fictional adventures of Edmond Dantes who found fabulous wealth on a deserted island in Alexandre Dumas' immortal romance, "The Count of Monte Cristo," seem less strange and mythical than ever before.

In fact, events of the past few months have hinted at treasure troves rivaling the Croesus-like find of Dantes who, in the novel, as in Harry M. Goetz and Edward Small's million dollar Reliance filmization, released through United Artists, which brings Robert Donat and Elissa Landi to the Theatre

finds his way to the deserted Island of Monte Cristo and there unearths great piles of gold coin, bars of unpolished gold and chests of diamonds, pearls and rubies.

Real Isle Suggested Plot

Dumas is said to have gotten the idea for the treasure episode while cruising past an uninhabited isle in the Mediterranean Sea. There is a legend, however, that someone really did find such a treasure on such an island and became, like Dantes, one of the most powerful men in Europe and the founder of a still flourishing family of wealth.

However this may be, Dantes' fortune may have a possible present-day counterpart in the twenty-five tons of ancient Peruvian gold ingots (worth about \$50,000,000) reported located in the Tuamotu Archipelago, a French possession in the South Pacific. News dispatches report that France is prepared to enforce its rights of salvage and claim half the trove, however, so the modern Dantes will have to be content with about \$25,000,000!

Another Rich Field

Another rich field for potential Monte Cristos, and perhaps the one which has attracted the largest number of adventurers in recent years, is Cocos Island, in the Pacific Ocean, off the coast of Panama. Hardly a month passes that does not see an expedition sail out of San Francisco Bay or Los Angeles harbor to seek the millions in gold and jewels believed to be buried there. Thus far the Cocos expeditions have found more adventure than gold, but they are still trying, and recently a London group started financing a \$375,000 enterprise to seek buried treasure there.



An immortal classic reaches the screen in Reliance's million dollar production of Alexandre Dumas' "The Count of Monte Cristo," released through United Artists and showing at the Theatre. Robert Donat has the title role, Elissa Landi is seen as his sweetheart, Mercedes, while Louis Calhern, Sidney Blackmer and Raymond Walburn play the three mortal enemies of the hero.

1—Three Column Scene (Mat .15; Cut .60)

Robert Donat Spurned Offer To Begin Hollywood Career Two Years Earlier

(CURRENT STORY)

Robert Donat, handsome English screen and stage star who makes his first appearance in an American picture in the title role of the Harry M. Goetz-Edward Small million dollar Reliance production, "The Count of Monte Cristo," could have started his Hollywood career two years earlier than he did.

The young actor turned down an offer to play opposite Norma Shearer in "Smilin' Through," the part which Fredric March finally took, because he did not want to leave London at that time.

Later, he appeared in "The Private Life of Henry VIII," the British picture which introduced him to American audiences, but it was not until he was offered the role of Edmond Dantes in Reliance's filmization of the Alexandre Dumas classic, released through United Artists and currently at the Theatre, that he consented to transfer his talents to Hollywood.

In "The Count of Monte Cristo," Donat shares stellar honors with Elissa Landi, heading a large and imposing cast including Sidney Blackmer, Louis Calhern, O. P. Heggie, Irene Hervey, William Farnum, Raymond Walburn and others, under the direction of Rowland V. Lee.



Robert Donat
5—One Col. Scene
(Mat .05; Cut .20)

RELIANCE PICTURES, Inc.

Present

Alexandre Dumas' Immortal Story

"THE COUNT OF MONTE CRISTO"

with

ROBERT DONAT and ELISSA LANDI

Louis Calhern, Sidney Blackmer, O. P. Heggie, Irene Hervey, William Farnum and Raymond Walburn

Produced Under the Personal Supervision of EDWARD SMALL

Directed by ROWLAND V. LEE

A RELIANCE PRODUCTION

Released through United Artists

THE CAST

EDMOND DANTES	ROBERT DONAT
MERCEDES	ELISSA LANDI
De Villefort, Jr.	Louis Calhern
Mondego	Sidney Blackmer
Danglars	Raymond Walburn
Abbe Faria	O. P. Heggie
Captain Leclere	William Farnum
Mme. De Rosas	Georgia Caine
Morrel	Walter Walker
De Villefort, Sr.	Lawrence Grant
Jacopo	Luis Alberni
Valentine	Irene Hervey
Albert	Douglas Walton
Clothilde	Juliette Compton
Fouquet	Clarence Wilson
Haydee	Eleanor Phelps
Louis XVIII	Ferdinand Munier
Judge	Holmes Herbert
Napoleon	Paul Irving
Vampa	Mitchell Lewis
Ali	Clarence Muse
Prison Governor	Lionel Belmore
Detective	Wilfred Lucas
Cockeye	Tom Ricketts
Bertrand	Edward Keane
Ali Pasha	Sydney Jarvis
Blacas	Desmond Roberts
Pellerin	John Marsden
Batistino	Alphonse Martell
Manouse	Russell Powell
Albert, age 8	Wallace Albright

SECTION

with ROBERT DONAT and ELISSA LANDI

LANDI NOT LONELY SHE'S SIMPLY SHY

Elissa Landi Laughs At Idea She's Hollywood's Mystery Woman

(ADVANCE FEATURE)

Elissa Landi, and those who really know her, laugh when she is referred to as a "mystery woman" or "the loneliest woman in Hollywood."

The brilliant actress-novelist who creates on the talking screen the role of Mercedes opposite Robert Donat, in "The Count of Monte Cristo," Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas romance, released through United Artists and coming to the

Theatre, feels keenly the whispers that she is "high-hat".

Miss Landi likes to be alone when she is away from the studio because she is shy.

"I adore solitude," she confesses. "I mean, when I am alone putting around my garden, I am alone as far as human beings are concerned. My pets, six dogs and five cats, tug at my heels."

Really Likes Hollywood

"But I really like Hollywood, although I do not go out much. I will not sacrifice my work and health for social engagements. I have been working so steadily that I have had no time to go out. I try to keep regular hours, so when I attend dinners or dances, I find my eyes grow very, very heavy. I like to dance, and we have dances quite often at home. I also do a lot of horseback riding with friends."

In the truest sense of the word, Miss Landi's best friend is her mother, the Countess Caroline Zanardi-Landi. The fact that the Countess is accepted at parties in her daughter's stead, shows that she is a good mixer.

Elissa's intimates say that Hollywood confuses her retiring nature with an enlarged hatband. She would rather discuss literature or international affairs than indulge in small talk.

Even in the studio, when she is not busy appearing before the cameras, she is writing most of the time. Her fourth novel, "The Ancestor," was published while she was working on "The Count of Monte Cristo." She is also the author of several volumes of poems and songs.

THE STORY

Edmond Dantes, young officer on a French ship, is given command and entrusted with a secret letter by the dying captain as the vessel battles a storm on its way back to Marseilles.

Carrying out instructions to deliver the packet, the contents of which he does not know, to a mysterious stranger, he is torn from his sweetheart, Mercedes, and imprisoned in the grim Chateau d'If on a trumped up charge of being a Napoleonic plotter.

The machinations of three enemies—de Villefort, an official who wants the youth out of the way to protect his own father, a real Napoleonic plotter; Danglars, supercargo on Dantes' ship and involved with de Villefort in smuggling; and Mondego, who seeks the hand of Mercedes—result in Dantes' being declared shot dead while trying to escape.

Forgotten and languishing for years in his dungeon, he finally finds companionship with the venerable and learned Abbe Faria, another political prisoner, who digs by mistake into Dantes' cell while seeking freedom. The Abbe dedicates the rest of his life to the education and training of Dantes to the end that when his fellow prisoner greets the world again, it will be with the body, mind and soul of a superman.

For years together they dig toward freedom, and with victory in sight, the Abbe confides in Dantes the secret of a fabulous fortune in gold and jewels buried on uninhabited Monte Cristo island off the coast of Elba.

When the Abbe is fatally injured and his body is sewn in a sack by guards to be thrown to an ocean grave, Dantes substitutes himself and is picked up by smugglers, who make him a member of their band.

Dantes obtains the millions in buried treasure, and, as the Count of Monte Cristo, goes to Paris, where his enemies have become three of the richest and most powerful men. Unrecognized and gaining their confidence, he encompasses their ruin.

Mondego, whom he has found married to Mercedes in accordance with her mother's dying wish, commits suicide when his scandalous private life and traitorous deeds are exposed by the Count of Monte Cristo, who now reveals his true identity. Danglars' greed lures him into a speculative trap that wrecks his dominant banking house and drives him insane. De Villefort, the King's attorney, brings the Count of Monte Cristo to trial as the escaped Edmond Dantes, but the defendant turns the tables, wins acquittal and brings about the prosecutor's prosecution for political corruption. Reunited, Dantes and Mercedes return to Marseilles and happiness.

TECHNICAL STAFF

Screen Play and Dialogue Philip Dunne, Dan Tothoroh and Rowland V. Lee
Photography Peverell J. Marley
Assistant Director Nate Watt
Art Director John Ducasce Schulze
Technical Direction Louis Van Den Ecker and Edward P. Lambert
Gowns Gwen Wakeling
Film Editor Grant Whytock
Sound Vinton Vernon
Musical Director Alfred Newman

HOW STARS RELAX

Robert Donat Teaches Hollywood How To 'Drop In Its Tracks'—and Rest

(WOMAN'S PAGE FEATURE)

Hollywood film stars have discovered a new way to keep in physical and mental trim while working long hours on the set during intensive work on picture schedules.

They just plow down on the ground or floor, elevate their feet against a wall or rest them at a thirty degree angle on anything handy and doze or completely relax for a few minutes. Repeated at convenient intervals during the day, they claim it's the greatest system yet for relieving that tired feeling.

Donat Started It

Robert Donat, young London actor brought to Hollywood for the title role in "The Count of Monte Cristo," introduced the old English—or is it Russian or Spanish?—custom. On the first day of filming Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas romance, released through United Artists and coming to the

Theatre, Donat startled director Rowland V. Lee, and fellow players by dropping to the floor after a scene and going to sleep with his feet on a chair.

After a few more of these amazing performances, Louis Calhern, Sidney Blackmer, O. P. Heggie, William Farnum and Raymond Walburn decided that perhaps Donat wasn't spoofing them, so they tried it themselves. Elissa Landi, Irene Herve, Helen Freeman, Eleanor Phelps and other members of the feminine contingent followed suit—in the seclusion of their portable dressing rooms.

All Over Hollywood

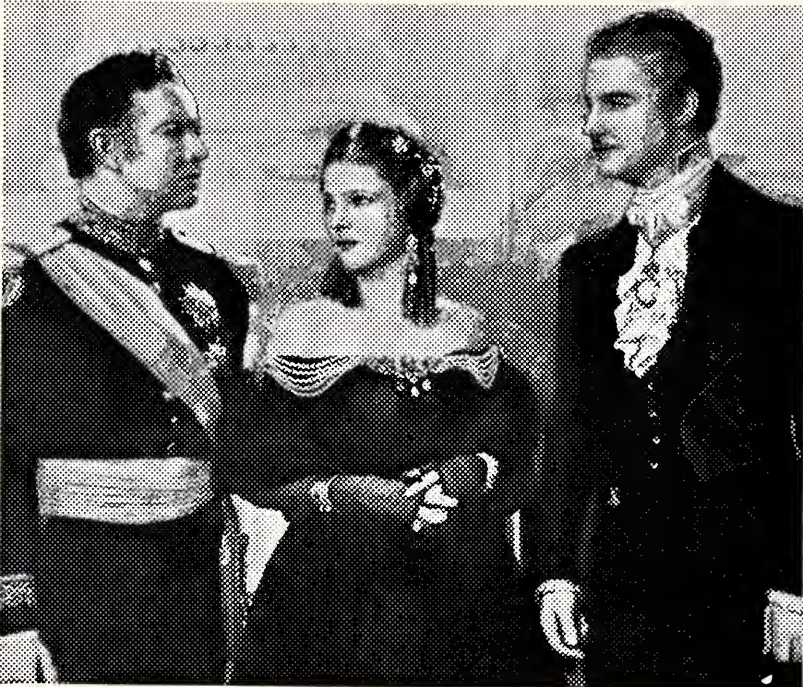
Within a week the custom had spread to other studios and property men were kept busy dusting off floors so stars could drop in their tracks at the end of an arduous scene.

Donat got the idea from an old practice of soldiers in some European countries of stacking their rifles after long marches and lying on the ground, with their feet in elevated position. It permits the blood to flow from the lower extremities and affords complete relaxation according to the English star, whom American audiences will recall having seen as Charles Laughton's love rival in "The Private Life of Henry VIII."

WANTED: An actor weighing 300 pounds, with a stomach enormous enough to be supported by bands of ribbon held by lackeys. Report to Edward Small for role of King Louis XVIII in "The Count of Monte Cristo."

Ferdinand Munier proved to be the only actor in Hollywood physically qualified for the job in this Reliance film version of the Alexandre Dumas romance, released through United Artists and currently at the Theatre with Robert Donat and Elissa Landi in the leading roles.

The cost of costume Munier for this production ran into thousands of dollars, but his finished contribution to the film is said to be well worth it.



Sidney Blackmer, Elissa Landi and Robert Donat in a tense scene from Reliance's million dollar production of "The Count of Monte Cristo," released through United Artists and now at the Theatre.
4—Two Column Scene (Mat .10; Cut .40)

Like A Native!

(ADVANCE STORY)

Robert Donat, young English screen and stage star who plays the title role in Reliance's million dollar production of "The Count of Monte Cristo," released through United Artists and showing at the Theatre, had difficulty getting accustomed to four things in Hollywood.

One was piloting a left-hand drive car on the right side of the street instead of the left. The second was asking for gasoline when he wanted "petrol". The third was the fact that a small, thin dime is worth more than a big, plump nickel. The fourth was California night birds that sang all night and seriously interfered with his sleep.

By practising patience and patiently practising, however, he managed, in time, to get used to all four, and now he can "take it" like a native.



Robert Donat

11 — Thumbnail (Mat, with Landi, — .05; Cut .20)

ROBERT DONAT . . . The most sensational male film discovery since Ronald Colman . . . When he cries "The World Is Mine!" in the title role of the Harry M. Goetz-Edward Small million dollar Reliance production, "The Count of Monte Cristo," released through United Artists and coming to the Theatre, he isn't just acting . . . You saw him as the dashing Thomas Culpeper who complicated Charles Laughton's love life in the British-made "The Private Life of Henry VIII" . . . So did a lot of other people, including Edward Small, production chief of Reliance . . . In the course of the international search launched by Reliance to find the ideal actor to play "The Count of Monte Cristo," Small remembered Donat and privately screened "Henry VIII" . . . Then he screened it again . . . And knew he had his man . . . Via cable Robert Donat, who had appeared in four British-made pictures and many plays, was signed to the contract which made him the most talked of man in the movie world . . . He embarked for America and Hollywood in a bit of a daze . . . Born in Withington, Manchester, England, on March 18, 1905 . . . Gave evidence of histrionic talent at a tender age . . . At sixteen he was appearing before clubs and church groups . . . Made his professional debut in Birmingham in 1921 in "Julius Caesar" . . . His salary was three quid, or \$15, a week . . . Sent most of it home . . . Spent several years in stock and repertory theatres and with companies touring the English provinces . . . Played a hundred varied roles . . . Got his London chance as Cartwright in Edwin Justus Mayer's "Knave and Queen," produced in America as "Children of Darkness" . . . Other successes followed . . . It was a few months after completing a seven months' engagement in the principal role of the London hit, "The Sleeping Clergyman," that he was selected to play "Monte Cristo" . . . Has brown eyes and auburn hair . . . Stands six feet tall, weighs 165 pounds, is modest, soft-spoken and blessed with a keen sense of humor . . . Wears his clothes with the studied carelessness of the well-bred Briton . . . Likes to read, walk, fence, ride and drive . . . His favorite foods are the roast beef of old England, American ham and eggs, bean soup and apple pie . . . Cured an acute attack of homesickness by jumping in his car at three in the morning and driving miles to a little restaurant noted for its excellent Yorkshire pudding . . . Thinks the best joke in America is the way Americans pronounce his really very simple name . . . Been called everything from "Dona" to "Doughnut" . . . It's really "Doan-at".

Donat's Overnight Rise To Film Fame Gives Struggling Actors Hope

Handsome Young English Player Brought Over To Play "Monte Cristo" Still Not Sure It Isn't All A Dream

(BIOGRAPHICAL FEATURE)

Every struggling actor who surrounds his profession with a Cinderella aura and sustains faith in the future with the dream that just around the corner waits the glass slipper of a magnificent role that will fit him alone, will take heart from the fact that it has actually happened—again!

This time the magic wand has been waved over a young Englishman who, a few months ago, was wondering what he was going to do next, but today is playing the starring role in

one of the year's biggest pictures—Edward Small's million dollar Reliance production, "The Count of Monte Cristo," released through United Artists and coming to the Theatre.

American motion picture audiences will remember Robert Donat, Hollywood's final choice for the romantic Edmond Dantes in the Alexandre Dumas classic, as the dashing Thomas Culpeper, Charles Laughton's love rival, in "The Private Life of Henry VIII."

Called Back To London

Donat had just completed a seven months' run on the London stage in a play called "The Sleeping Clergyman," and gone to Cornwall for a vacation. No sooner was his luggage unpacked than he was called back to London by Alexander Korda, under whose direction he had played in "Henry VIII."

"How would you like to go to Hollywood to make a picture?" asked Korda. "I have been authorized to make you an offer."

"I should like to go very much. What is the picture?"

"The Count of Monte Cristo," explained Korda.

"Oh," said Donat, disappointedly, feeling sure his own lack of reputation in America would doom him to a small part in the Dumas story. "What part?"

"Monte Cristo," replied Korda.

Donat took it with proverbial British composure, but he admits he's still figuratively pinching himself to make sure it's not all a dream.

Recalled "Henry VIII"

Almost every important star had at one time or another been considered in the search for the ideal personality to play Edmond Dantes opposite Elissa Landi. Then one day, Edward Small, production chief of Reliance Pictures, got an idea. He got out a print of "Henry VIII" and ran the British picture in a projection room. He ran it again. Then he phoned Harry M. Goetz, president of Reliance, in New York. After Goetz had looked at Donat's work in the film a few more times, and cables from England assured the American producers that the young actor had had plenty of stage and film experience, the search for Edmond Dantes was at an end.

Appeared In Four Films

Born in Withington, Manchester, on March 18, 1905, Donat early evinced histrionic talent and made his debut in Birmingham, in 1921. After several years in stock, repertory theatres and with companies touring the English provinces, Donat finally got his London chance as Cartwright in "Knave and Queen," which was followed by leads in a succession of important vehicles.

He has appeared in four English-made films, including "Henry VIII."

A handsome, rugged six-footer, Donat weighs 165 pounds, is modest, soft-spoken and possessed of a keen sense of humor. He has brown eyes and auburn hair. He rides well and loves to read—anything from a good detective story to Tacitus.

He gets a real American "kick" out of the odd ways Americans are apt to pronounce his name. "Doan-at" is correct.

Although Clarence Muse, famous Negro screen actor, stage actor and composer, has what critics pronounce one of America's finest speaking and singing voices, his role in Reliance's million dollar production, "The Count of Monte Cristo," does not permit him to utter a sound. He plays Ali, the mute, in this filmization of the Alexandre Dumas novel.

BIOGRAPHIES - - PRODUCTION FEATURE - - PLAY DATE READER

From Shepherd Boy To International Star, O. P. Heggie's Road To Fame

Actor Who Drove Sheep In Bush Country As Boy Now Intimate of George Bernard Shaw And Other Literary Lights

(BIOGRAPHICAL FEATURE) A grand success story with a pastoral background could be written around the rise of O. P. Heggie from simple shepherd boy to international stage and screen star and intimate of the great names of the literary and theatrical worlds of the Continent.

Born in Angaston, South Australia, Heggie drove sheep in the bush country until he was twelve years old. He was educated at the Adelaide Conservatorium of Music and at Whinham College, where he graduated in law. After embarking on a legal career, Heggie felt the urge to become an actor. He received valuable training in an Australian company, then journeyed to London.

Immediate Success Successful from the very start, Heggie appeared first in one-act plays, at that time the London vogue, and eventually graduated to full-length dramatic productions. Winning fame in George Bernard Shaw and John Galsworthy plays, such as "Androcles and the Lion," "Misalliance," "Strife" and "Justice," he became a close friend of the leading literary figures and playwrights. When Shaw, his friend for thirty years, visited Hollywood, Heggie was his luncheon guest and the pair reminisced over the old days of the London stage.

His London triumphs in "The School for Scandal," "Minick," and "Trelawney of the Wells," Heggie readily discusses, but his successes as a song and dance idol in several big musical productions he blushingly groups under the general heading of confessions of his London "past".

Won New Fame In New York, Heggie won new fame in a succession of dramatic plays and made one silent picture, a filmization of "Trelawney," entitled "The Actress."

When the "talkies" arrived he appeared in "The Letter," "The Mysterious Dr. Fu Manchu," "The Swan," "The Bad Man," and, more recently, "Zoo In Budapest."

Completing the last-named, he returned to the New York stage to play in "The Green Bay Tree." When this smash hit finally closed, after a run of seven months, he signed for the important featured role of the Abbe Faria in "The Count of Monte Cristo," Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas classic, released through United Artists, which brings Robert Donat and Elissa Landi to the Theatre.

HOLLYWOOD SAGA

Reared On Cinema Cinderella Tales, Irene Hervey Just Believed—And Won

(BIOGRAPHICAL FEATURE) Born in Los Angeles, and reared in the beach city of Santa Monica, Irene Hervey naturally showed an early preference for Cinderella stories with a Hollywood background.

After graduating from Venice High School, she enrolled in a theatrical school and studied until she felt she was qualified to storm the cinema citadels in true story-book fashion. She made the rounds of the studios, sitting interminable hours in ante-rooms without attracting the slightest bit of notice. But Irene remembered her Cinderella stories and just went on waiting.

Her sheer perseverance finally recommended her to the attention of a casting director, who arranged a screen test. It was so successful that she was groomed for a role in "Stranger's Return."

Her work won the praise of the critics, which in turn won her roles in "The Hollywood Party," "Women In His Life," "Three On a Honey-moon" and "Shall We Marry?" Her latest honor is a featured role in support of Robert Donat and Elissa Landi in Harry M. Goetz and Edward Small's million dollar Reliance production of Alexandre Dumas' classic, "The Count of Monte Cristo," which United Artists brings to the Theatre.

An avid student of modern and classical literature, she likes to read plays. Blessed with an exceptional flair for remembering lines, she requires little rehearsal and, between scenes, turns to her needlework. She loves to swim and indulges this hobby in the blue Pacific at every opportunity. Irene is five feet, four inches tall and has brown hair and hazel eyes.

DONAT'S THE NAME

When Robert Donat, young English screen and stage star, was imported to Hollywood for the title role in Reliance's "The Count of Monte Cristo," released through United Artists and coming to the Theatre, studio workers had a hard time agreeing on a pronunciation of his name, which is really "Doan-at."

The electricians, "grips," etc., finally simplified it to "Doughnut" and let it go at that. The star often overheard himself referred to thusly, but never let on.

When the picture was finished, the working crew were surprised to receive a huge box filled with freshly baked doughnuts.

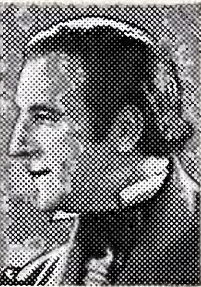
The message said: "Hope I'm as good acting as these are eating."



Robert Donat and Elissa Landi in Reliance's "The Count of Monte Cristo," released through United Artists and showing at the Theatre, make one of the most heart-warming romantic teams the screen has seen in years.

In the early scenes of the film they play with a fresh and engaging charm the youthful lovers, Edmond and Mercedes, destined to be so ruthlessly torn from each other's arms by the boy's enemies; and, in the later scenes, when Edmond returns as the fabulously wealthy "Count of Monte Cristo," and finds Mercedes married to the mortal enemy who had caused him to languish for years in the grim prison of the Chateau d'If, they portray the mutual yearning of the mature man and woman with intense and heart-wringing understanding.

2—Two Column Scene (Mat .10; Cut .40)



Louis Calhern 12 — Thumbnail (Mat — with Blackmer — .05; Cut .20)

LOUIS CALHERN . . . Thought Horace Greeley was addressing him when he said "Go West, Young Man" . . . So, when he got the yen to act, in his 'teens, and Broadway ignored his overtures in its direction, he left his native New York and headed in the prescribed direction . . . Persuaded a St. Louis stock company to give him a job . . . After playing juveniles with various stock companies and trouping with Shakespearean repertory companies, he reached Los Angeles, which should have been westerly enough to please even Greeley . . . Hollywood presented no problem to the young actor in those days, for the simple reason that Hollywood did not exist . . . Soon found himself a member of the Morosco Stock Company with such rising young players as Marjorie Rambeau, Laurette Taylor, William Desmond and Jane Cowl . . . He returned to New York with a reputation and became one of the most popular romantic actors on the Main Stem that had snubbed him years before . . . But a man with Calhern's native tendency to move westward could scarcely have been expected to resist the lure of the talkies . . . So he did the expected and was welcomed with open arms by Hollywood producers, who promptly turned Broadway's favorite romantic actor into a deep-dyed villain . . . His countless screen successes include "20,000 Years In Sing Sing," "Frisco Jenny," "Night After Night," "Stolen Heaven," "The Dark Tower" and "The Affairs of Cellini" . . . Does his latest bit of "dirty work" in Harry M. Goetz and Edward Small's million dollar Reliance production, "The Count of Monte Cristo," released through United Artists and showing at the Theatre . . . Off screen, he's exceedingly amiable and popular.



O. P. Heggie, who plays the Abbe Faria in Reliance's "The Count of Monte Cristo," currently at the Theatre. 9—One Col. Player Head (Mat .05; Cut .20)

Society Beauty In "Monte Cristo"

(CURRENT STORY)

Eleanor Phelps, eastern society girl, embarks on a screen career in the important role of Princess Haydee in Edward Small's Reliance production of "The Count of Monte Cristo," currently at the Theatre.

A graduate of Vassar College and daughter of John Phelps, Belgian Consul in Baltimore, Eleanor was prominent in Maryland society when she became a professional actress. She played a number of leading roles on Broadway, including the young girl in the original production of "Street Scene"; the school teacher in "We, the People," and other important parts in "The Left Bank," "Steel" and "Trick for Trick."

Miss Phelps recently completed her first screen part—that of Charmion in "Cleopatra." As the Albanian Princess in "The Count of Monte Cristo," which Rowland V. Lee directed for United Artists release, Eleanor supports Robert Donat, young English star brought to Hollywood for the title role, and Elissa Landi. Louis Calhern, Sidney Blackmer, O. P. Heggie, Irene Hervey, William Farnum, Raymond Walburn and others are also prominently cast.

MILLION DOLLAR FILM

Lavish Production and Splendid Cast Make "Monte Cristo" Real Special

(ADVANCE FEATURE)

In preparation for nearly a year before a single scene was filmed, the million dollar production of "The Count of Monte Cristo," which began a . . . day showing at the Theatre today, is hailed as one of the few really big "specials" to come out of Hollywood since the advent of talking pictures, and a forceful answer to the public demand for entertainment of world-wide appeal, for all ages and all tastes.

This lavish filmization of Alexandre Dumas' immortal classic is the most ambitious of the screen achievements to date of Reliance Pictures, Inc., the Harry M. Goetz-Edward Small producing organization, releasing through United Artists, which made "I Cover the Waterfront" and "Palooka," the Jimmie Durante laugh riot.

Months of research by a staff of technical experts, unhurried scenario preparation by three ace writers—Philip Dunne, Dan Totheroh and Rowland V. Lee—and the year's biggest set-construction program and wardrobe assembling preceded actual production.

Search for the ideal personality to play the character of Edmond Dantes, familiar to countless readers of the story in every civilized country, finally resulted in the choice of Robert Donat, handsome young English screen and stage star, whom American audiences saw as the dashing Thomas Culpeper in "The Private Life of Henry VIII."

Carefully casting the rest of the story, the producers recruited outstanding personalities not alone for the principal roles, but for the countless supporting roles as well. Elissa Landi was the final choice for the role of Mercedes, Dantes' sweetheart; Louis Calhern won the part of de Villefort; Sidney Blackmer was cast as Mondego; O. P. Heggie became the Abbe Faria; Irene Hervey was given the role of Valentine; William Farnum was chosen to play Captain Le Claire, and Raymond Walburn was cast as the villain, Danglars. Rowland V. Lee, who had the advantage of being the only Hollywood director who had ever worked with Donat—having gone abroad to direct the young star in "The Night in London"—was signed to handle the megaphone. Peverell Marley, who has to his credit the photography of such outstanding examples of cinema art as "The House of Rothschild," "The King of Kings," "The Ten Commandments" and others, was assigned the camera work.



Elissa Landi 11 — Thumbnail (Mat — with Donat — .05; Cut .20)

ELISSA LANDI . . . A many-sided personality . . . Her real life's more romantic than some of her movie roles . . . Born in Venice, Italy, on a December 9th and christened Elizabeth . . . Daughter of Countess Caroline Zanardi-Landi . . . Nearly encircled the globe at the age of two, when she was taken from Italy to Vancouver, B. C. . . . Returned to Europe at seven . . . Educated on the Continent in private schools and with tutors . . . Always wanted to write . . . Began her first novel at sixteen . . . It was published when she was nineteen . . . Spent three years studying for the Russian Ballet and made her debut as a dancer in England . . . Had no acting ambitions, but joined a repertory company in Oxford, England, to get material for a novel . . . Showed real talent and was persuaded to remain in the theatre . . . Played leading roles in "Storm," "Lavender Ladies," "The Constant Nymph," "The Stage" and other London productions . . . Made her screen debut in 1928 for a London company . . . Spent the next two years working in foreign films . . . Met Rouben Mamoulian, then a stage producer . . . He arranged with Al Woods to have her come to America to play Catherine Barclay in "A Farewell To Arms" on Broadway . . . This won her a long-term Hollywood movie contract . . . "Body and Soul" was her first American film . . . Others were "The Yellow Ticket," "The Devil's Lottery," "Always Goodbye," "The Sign of the Cross," "The Warrior's Husband," "By Candlelight," "The Masquerader," "I Loved You Wednesday," "Man of Two Worlds" and "Sisters Under the Skin" . . . Has her latest role opposite Robert Donat in "The Count of Monte Cristo," Harry M. Goetz and Edward Small's million dollar Reliance production, released through United Artists and coming to the Theatre . . . Has published four novels.

"Monte Cristo" Filmed On Lavish Scale; Merge Two Huge Stages for One Set

(PRODUCTION FEATURE)

Filmed against a background of Oriental magnificence, one scene alone of Harry M. Goetz and Edward Small's million dollar Reliance production, "The Count of Monte Cristo," depicting a costume reception in the Paris mansion of the fabulously wealthy Edmond Dantes, required the services of 500 players before the cameras and 185 technicians and others "off-stage".



Robert Donat and Elissa Landi 8—One Col. Scene (Mat .05; Cut .20)

"Count Of Monte Cristo" Reaches Local Screen

(PLAY DATE READER)

"The Count of Monte Cristo," Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas novel which has thrilled millions of readers in every civilized country in the world, was brought to the screen of the Theatre today.

Produced on a lavish scale, with a score of principals and hundreds of supporting players, and released through United Artists, it offers Robert Donat, handsome young English screen and stage actor, whom film fans will recall as the King's love rival in "The Private Life of Henry VIII," in his first American-made film. Elissa Landi appears opposite him in the role of Mercedes.

Louis Calhern, Sidney Blackmer, O. P. Heggie, Irene Hervey, William Farnum and Raymond Walburn head the imposing supporting cast, which includes Georgia Caine, Lawrence Grant, Luis Alberni, Douglas Walton, Juliette Compton, Eleanor Phelps, Holmes Herbert, Mitchell Lewis, Lionel Belmore, Wilfred Lucas and others, under the capable direction of Rowland V. Lee, who also collaborated with Philip Dunne and Dan Totheroh on the screen adaptation.

Peverell Marley, who has to his credit the distinction of having photographed "The House of Rothschild," and other outstanding screen productions, is responsible for the fine camera work, while Gwen Wakeling created the stunning costumes and John Ducasse Schulze designed the magnificent atmospheric backgrounds of the period.

Advantage of being the only Hollywood director who had ever worked with Donat—having gone abroad to direct the young star in "The Night in London"—was signed to handle the megaphone. Peverell Marley, who has to his credit the photography of such outstanding examples of cinema art as "The House of Rothschild," "The King of Kings," "The Ten Commandments" and others, was assigned the camera work.

BIOGRAPHIES - - FASHION FEATURE - - REVIEW - - SHORTS

"Monte Cristo" Answers Cry For Great Film To Please All Tastes

Robert Donat, English "Find," and Elissa Landi Score In Reliance's Million Dollar Filmization of Dumas Novel

(REVIEW)

Read and enjoyed by millions for over a century, "The Count of Monte Cristo" was brought to the screen of the Theatre last evening and the audience found it as fresh and thrilling as the crowds which milled around the Paris newspaper offices when it was being written, hungrily awaiting the next installment from the magic pen of Alexandre Dumas.

Harry M. Goetz and Edward Small have given the ageless romance a million dollar production, and the sensational young English "find," Robert Donat, brought to America to play the title role, more than justifies the faith shown in him by Reliance Pictures, who selected him after practically every male star in Hollywood had been considered. Young, extremely handsome, charming, and a splendid actor, Donat has everything necessary to make him and keep him the new favorite among male film stars.

Donat and Landi Score

The thrilling story of Edmond Dantes, the young Frenchman, torn from his sweetheart's arms by his enemies and unjustly imprisoned and left to rot in the grim Chateau d'If, is made to order for Donat, and Elissa Landi is ideally cast as the girl, Mercedes. How, when Dantes has lost hope of ever seeing daylight again, the sage, old Abbe Faria who occupies the next cell, tells him of a secret treasure buried on the Island of Monte Cristo, and educates him so that when he finally escapes he may face the world a superman; how Dantes escapes, following the good Abbe's death, locates the treasure, and returns, a fabulously wealthy man, to visit a slow and sweet revenge on each of the three enemies responsible for his misery, is perhaps too well-known to require re-telling here.

Will Please All Tastes

Louis Calhern, Sidney Blackmer and Raymond Walburn, are superbly villainous as the black-hearted de Villefort, Mondego and Danglars, respectively; Irene Hervey is charming as the sweetheart of Mercedes' young son, and William Farnum makes a promising comeback in the role of Captain Leclere.

Rowland V. Lee earns a double distinction in connection with this superb production, for not only is he responsible for the film's brilliant direction, but he also collaborated with Philip Dunne and Dan Totheroh in preparing the Dumas story for the screen.

The magnificent photography is credited to that ace cameraman, Peverell Marley, while Gwen Wakeling, Hollywood fashion expert rates cheers for the hundreds of gorgeous costumes of the period designed by her.

"The Count of Monte Cristo," released through United Artists, comes in answer to the cry for a great motion picture that will satisfy the tastes of every filmgoer of every age. It's ace entertainment from start to finish.

AND WHY NOT?

Casting Director Proves He Knows His Stuff By Trying to Cast Countess As — Countess

(CURRENT STORY)

A stately middle-aged woman was walking down a studio street past a wardrobe building where crowds of bit players and extras were lining up to be handed the costumes they were to wear in Edward Small's million dollar Reliance production, "The Count of Monte Cristo."

She stopped for a moment to watch the milling throng as assistant directors designated types and passed out the costumes of a hundred years ago worn by the characters in Alexandre Dumas' classic.

"You'll do for a countess!" yelled a studio aide as he stepped over to her and tried to hand her an outfit.

"Sorry, I'm not working in the picture; I'm just visiting the studio and happened to stop here," she explained.

She would do for a Countess, though; for that is the role she plays in real life—the Countess Zanardi-Landi, mother of Elissa Landi, who shares stellar honors with Robert Donat in "The Count of Monte Cristo," released through United Artists and currently at the Theatre.

COMIC INTO VILLAIN

Raymond Walburn, Noted Stage Comedian, Goes Wicked In "Monte Cristo"

(BIOGRAPHICAL FEATURE)

A stage comedian of international note for the past quarter of a century, Raymond Walburn makes his second talking screen appearance as the villainous Danglars in "The Count of Monte Cristo," Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas classic, released through United Artists and currently showing at the Theatre.

Born to the theatre, Walburn first saw the light in Plymouth, Indiana, on September 9, 1887. About the time of the Spanish-American War, his mother, an actress, gratified his youthful ambition and obtained for him a juvenile role in "Soldiers Of Fortune," which was being presented in Oakland, California, across the bay from San Francisco. After six years' stage experience, in the cities by the Golden Gate and with touring companies, he crashed Broadway.

For the next two decades he played countless roles on Broadway, and in London and leading cities of the United States and Europe.

He was one of the first doughboys to reach France.

Ten years ago he made one silent picture, "The Laughing Lady," with Ruth Chatterton. He did not find the new medium to his liking and eagerly returned to the stage. His most recent stage role was in the smash Broadway hit, "The Pursuit of Happiness." He made his talkie debut in "The Great Flirtation," which, like "The Count of Monte Cristo," offered Elissa Landi in a leading role. Robert Donat has the title role in the last-named film.



Hollywood has brought Louis Calhern a long way from the romantic leading man Broadway knew. He's the deep-dyed villain, De Villefort, in Reliance's "The Count of Monte Cristo," at the Theatre.

7—One Col. Player Head (Mat .05; Cut .20)

Exchange Of American And British Talent

The casting of Robert Donat, young English screen and stage actor, opposite Elissa Landi in the title role of Harry M. Goetz and Edward Small's million dollar Reliance production of Dumas' "The Count of Monte Cristo," produced in Hollywood for release through United Artists and currently at the Theatre, set in motion a new plan for the exchange of British and American screen talent.

As part of the same plan, Douglas Fairbanks is starred in London Films' "The Private Life of Don Juan," Leslie Howard has been sent to England to co-star with Merle Oberon in that company's filmization of Baroness Orczy's famous novel, "The Scarlet Pimpernel," which also boasts a prominent American director and photographer in the respective persons of Rowland Brown and Hal Rosson; and the American Paul Robeson and Nina Mae MacKinney are featured in support of the British Leslie Banks in the same producers' "Congo Raid," an adaptation of Edgar Wallace's "Sanders of the River." London Films productions are also released through United Artists.

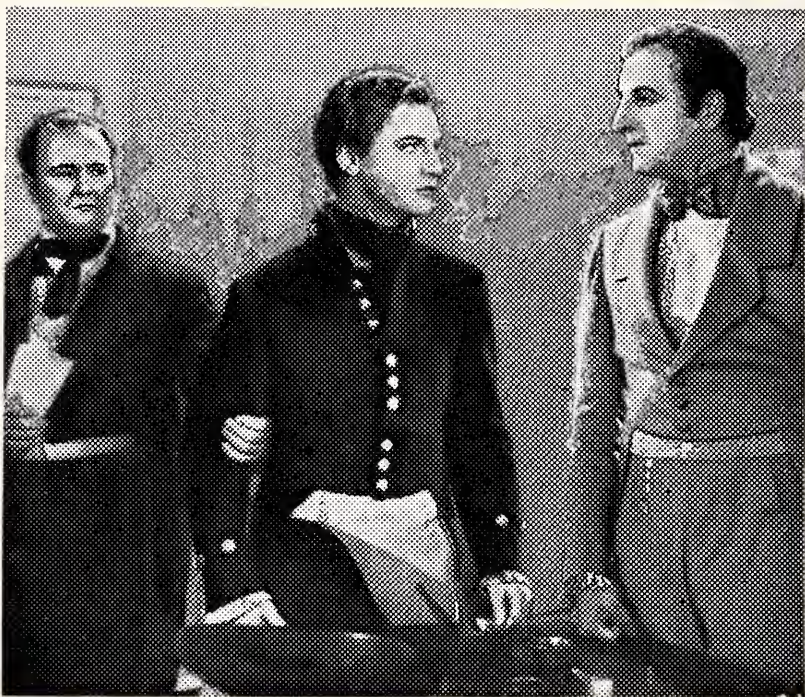
MISTER DOOLEY'S LAD

(ADVANCE STORY)

Remember "Mister Dooley," one of America's most famous fictional characters, whose philosophy and wit made the name of his creator, Finley Peter Dunne, familiar to millions of readers?

Now Philip Dunne, son of the noted author and newspaper editor, is making his mark as one of Hollywood's most successful screen writers.

Young Dunne's biggest job to date is collaboration with Dan Totheroh and Rowland V. Lee on the screen adaptation of Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas classic, "The Count of Monte Cristo," with Robert Donat and Elissa Landi, released through United Artists and coming to the Theatre.



Handsome Robert Donat, between Wilfred Lucas and Louis Calhern, in a tense scene from Reliance's million dollar production of Dumas' "The Count of Monte Cristo," at the Theatre.

3—Two Column Scene (Mat .10; Cut .40)

FARNUM BOWS TO TRICK OF FATE

Great Star of Yesteryear Plays Supporting Role In Own Triumph

(BIOGRAPHICAL FEATURE)

Once a great star of the stage and the silent films, William Farnum accepts philosophically the twist of fate that places him in a supporting role in the talkie version of the play that was one of his greatest stage vehicles.

Farnum, whose serious injuries forced his retirement about ten years ago, at the height of his fame, makes his comeback as Captain Leclere in support of Robert Donat and Elissa Landi in "The Count of Monte Cristo," Harry M. Goetz and Edward Small's million dollar Reliance production of the Alexandre Dumas classic, released through United Artists and coming to the Theatre.

Had Colorful Career

The last of a famous theatrical family, Farnum was born in Boston. At ten he was appearing with Edwin Booth and Lawrence Barrett in Shakespearean drama, and during his teens he toured with his father in repertoire. At sixteen he was leading man in a New Orleans stock company, which he left to return to Boston as a member of a famous old company that boasted Helen Modjeska and other great stars of the period.

Becoming a star in his own right, Farnum established a world record by touring with "Ben Hur" for five years straight. He later formed his own company and presented Shakespearean, classical and romantic drama, and it was during this period that he scored as "Monte Cristo."

Enters Silent Films

Colonel William Selig persuaded him to transfer his talents to the screen, then a silent infant. Famous Players starred him in several productions and then he signed with Fox and soared to the heights of film fame. It was in 1925 that he received, on location, the injury which for years prevented him from accepting any but a few brief roles. But now William Farnum is fully recovered and determined to climb back to his old place in the Hollywood sun.

Paul Irving plays Napoleon for the eleventh time in Reliance's million dollar production of Dumas' "The Count of Monte Cristo," released through United Artists. His ten previous interpretations of the little Corsican were stage characterizations.

Nothing New Under Fashion Sun, Finds Hollywood Style Expert

Gwen Wakeling Designs Gowns of Napoleonic Era For "Monte Cristo" And Discovers Women Are Wearing 'Em Today

(FASHION FEATURE)

There's really nothing new under the fashion sun, according to Gwen Wakeling, famous Hollywood style expert.

"Many of the creations worn by Elissa Landi and the other feminine players in Harry M. Goetz and Edward Small's million dollar production, 'The Count of Monte Cristo,' reveal a distinctly modern trend," says Miss Wakeling, who designed them, "although they are exact reproductions of the fashions of a century ago.

"In fact, the gowns of 1815 worn in the early part of this filmization of Alexandre Dumas' immortal classic, could easily be mistaken, if worn without their accompanying millinery, for some of the advance creations of Paris, New York and Hollywood for 1935.

"Fashions, like other popular trends, move in cycles. For the past six or seven years we have had a more or less straight silhouette, the main idea being to show the human body straight up and down.

Move In Cycles

"Not since the latter part of the nineteenth century have the spreading skirts been fashionable, which is a pity, as they make one of the most flattering and alluring silhouettes. Miss Landi wears gowns of this type in certain sequences of 'Monte Cristo,' and she has never looked lovelier."

Miss Wakeling goes on to point out that although fashions move in cycles, they never recur in their literal form.

"During the Empire period in the early part of 'Monte Cristo,' the fashions are never an exact reproduction of the classic style; they just reflect the general feeling. Furthermore, the reason for the fashions of the Empire period being what they were was political. During and following the French revolution the political ideal was republican after the classic democracy of Greece, and naturally fashions changed with the modes of thought, reflecting in art and dress.

Flirt With Luxury

"Later in the story, the fashions become more frivolous, for with the Bourbon restoration the people turned to thoughts of luxury, which reflected in an even greater magnificence of dress—more varied—more elaborate hair dressing—more impractical in style.

"We are going through a similar cycle at the present time; the return to luxuries after the depression—more beautiful and expensive styles, more jewels, furs, etc."

Robert Donat, handsome young English stage and screen star is seen in the title role of "The Count of Monte Cristo," released through United Artists and coming to the Theatre.

Others prominent in the imposing cast, under the direction of Rowland V. Lee, are Louis Calhern, Sidney Blackmer, O. P. Heggie, Irene Hervey, William Farnum and Raymond Walburn.



Sidney Blackmer as the villainous Mondego, in Reliance's "The Count of Monte Cristo," showing at the Theatre.

8—One Col. Player Head (Mat .05; Cut .20)

REAL STONE SETS

Something new in set construction was introduced in Hollywood during the filming of Reliance's million dollar production of Alexandre Dumas' "The Count of Monte Cristo" for release through United Artists, when real stone—hundreds of tons of it—was used to create replicas of sections of the historic Chateau d'If, for the prison scenes.

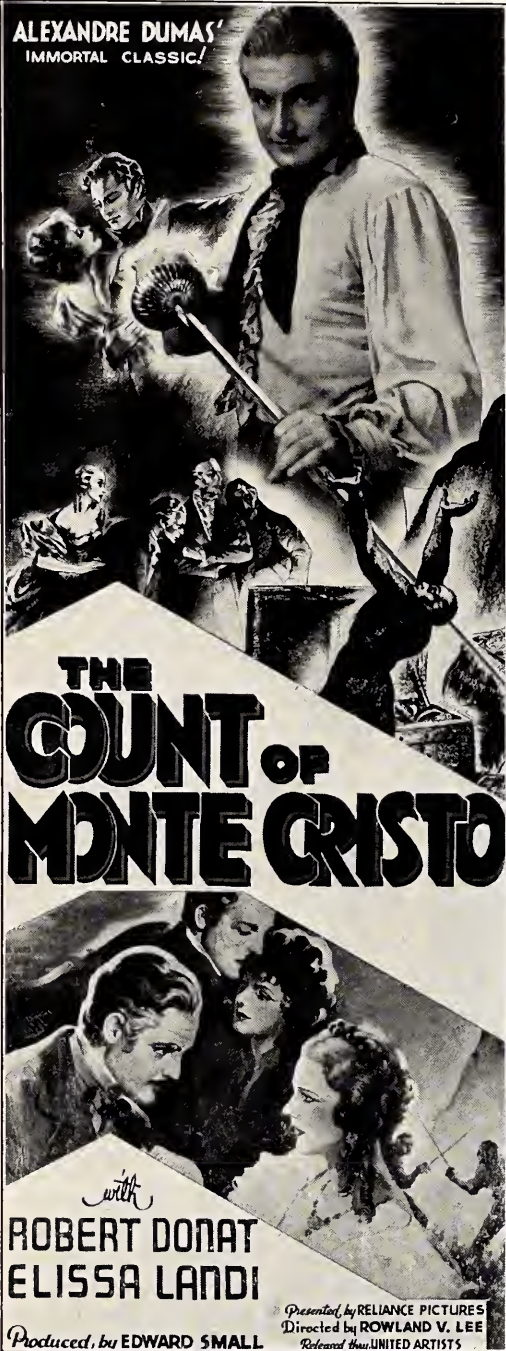
Juliette Compton, who plays the Dumas siren Clothilde in Reliance's "The Count of Monte Cristo," would rather be a supporting player in Hollywood than a star abroad. A Georgia girl who achieved stage success in New York and London, she starred in foreign films for five years before returning home.



Sidney Blackmer 12 — Thumbnailed (Mat — with Calhern — .05; Cut .20)

attention of the Ben Greet Shakespearean players and went on tour with them. . . . Returned to Broadway in "The Thirteenth Chair" . . . Enlisted when the United States entered the World War . . . Entered a private and emerged an officer . . . Returning to the stage he won quick success, and became one of the most sought after Broadway personalities . . . Made his screen debut in "A Most Immoral Lady" . . . Has since appeared in a score of pictures, including "Cocktail Hour," "This Man Is Mine," "Transient Love" and "Down to Their Last Yacht" . . . Alternates between "heavies" and romantic roles . . . Is a "heavy" in Harry M. Goetz and Edward Small's Reliance production, "The Count of Monte Cristo," released through United Artists and currently at the Theatre . . . Six feet tall, weighs 175 pounds, has brown eyes and dark brown hair.

14 x 36 INSERT CARD



A Blaze of Color

on the picture that blazes with romance and adventure, is available to you at moderate cost in the colored lobby accessories on this page. If you want a cheap, effective way to give your front the glamor with which this production especially sparkles, use an added number of color cards. Don't forget they are excellent display pieces, too, with your stills and posters for tie-up windows, as well as for sniping with a credit overprint.

22 x 28 COLORED ENLARGEMENTS—TWO STYLES



11 x 14 COLORED LOBBY PHOTOS—EIGHT



Exhibitors duly licensed to exhibit "The Count of Monte Cristo" are authorized to use the advertising material and ideas contained in this book solely for the purpose of exploiting "The Count of Monte Cristo" and for no other purpose. The use of such advertising material and ideas by all other persons is prohibited and any infringement of this registered copyright will be prosecuted under the law.

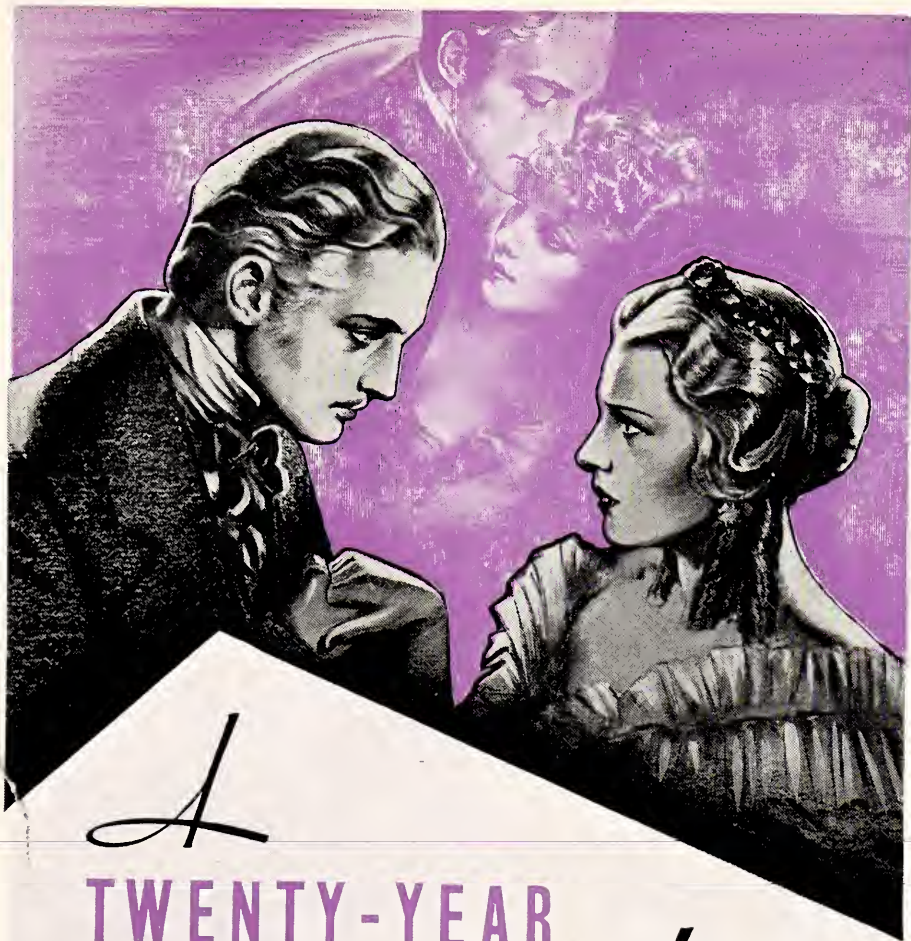
Copyright MCMXXXIV by United Artists Corporation, New York, N.Y.

Order Blank

"The Count of Monte Cristo"

Send to: Manager _____ Theatre _____
Town _____ State _____

HOW MANY	POSTERS (Quantity Prices For Each Picture Only)	AMOUNT
1 Sheets @ 15c each (1 to 50)		
@ 13c each (51 to 100)		
@ 11c each (over 100)		
3 Sheets @ 40c each (1 to 10)		
@ 36c each (11 to 25)		
@ 33c each (26 to 50)		
@ 30c each (51 to 100)		
6 Sheets @ 75c each (1 to 10)		
@ 70c each (11 to 25)		
@ 60c each (26 to 50)		
24 Sheets @ 2.00 each (1 to 25)		
@ 1.75 each (over 25)		
WINDOW CARDS		
@ 7c each (1 to 50)		
@ 6c each (51 to 100)		
@ 5c each (over 100)		
INSERT CARDS		
@ 25c each (1 to 25)		
@ 22c each (26 to 50)		
@ 20c each (51 to 100)		
@ 18c each (over 100)		
HERALDS		
M @ \$3.00 per M (1M to 5M)		
M @ \$2.75 per M (over 5M)		
M @ \$2.50 per M (over 10M)		
PHOTOS		
Set 11x14s @ 75c per set (8 in set—Colored)		
Set 22x28s @ 80c per set (2 in set—Colored)		
Stills 8x10—10c each		
MISCELLANEOUS		
Slide @ 15c each		
Mats @ 5c per Col.		
Cuts @ 20c per Col.		
Press Books Gratis		
(These Prices Apply to U. S. Only)		
TOTAL		



A
TWENTY-YEAR
Kiss!

An illusion of increased dimensions is effected in this little departure that puts the inside spread of the two-color herald in the upright position. The cover caption is an intriguing one; the copy and art makes an effective ad; the entire back cover is blank for your imprint, or a combined credit for the theatre and dealer who works with you in their distribution. Don't forget that you'll want an increased amount for that school circulation. Heralds cost:

\$3.00 per Thousand

Herald

**CONVICTED WITHOUT TRIAL!
CONDEMNED WITHOUT MERCY!**

20 years in a dungeon... 20 years to plot and plan... 20 years of nerve-racking patience... then freedom! Riches! Power... to wreck the lives of the three who wrecked his... to reach the girl they had torn from his arms 20 years before!



Alexandre Dumas
THE COUNT OF MONTE CRISTO
with
**ROBERT DONAT
ELISSA LANDI**
Produced by EDWARD SMALL
Presented by RELIANCE PICTURES
Directed by Rowland V. Lee
Released thru UNITED ARTISTS

ONE OF THE TRULY GLORIOUS PICTURES OF ALL TIME!



Announcement Slide

Trailer

So effective as a proven seat-seller that it is standard on each attraction, the trailer need not be sold to any exhibitor. This one on the fascinating story is right up to snuff; get it early, use it to advance selling time. Order from

NATIONAL SCREEN

630 Ninth Avenue.....
1307 So. Wabash Ave.....
1922 So. Vermont Ave.....
300½ So. Harwood St.....

from the Department of ADVERTISING and PUBLICITY
UNITED ARTISTS CORPORATION
 729—SEVENTH AVENUE NEW YORK CITY

Complete EXHIBITORS CAMPAIGN BOOK

ALL THE POWER...THE SWEEP
 ...THE ROMANCE OF DUMAS!

Brought to the screen
 in one of the truly glori-
 ous pictures of all time!

Alexandre Dumas'
**THE COUNT OF
 MONTE
 CRISTO**

with **ROBERT DONAT**
ELISSA LANDI
 Produced by EDWARD SMALL
 Directed by Rowland V. Lee
 A Reliance Picture
 RELEASED THRU UNITED ARTISTS



Two-Col. Ad, Mat No. 28—.10; Cut .40

For U. S.
 Mailing
 Place
 Stamp
 Here

20

1 SHEET

3 SHEET

Green and Purple Dominate

24 SHEET

Peach and Magenta Blending

6 SHEET

WINDOW CARD

Red-shaded title lettering; scenic background blue

24 SHEET

Pink, Magenta and Purple

24 SHEET

White-centered Naples Yellow; background Magenta

MISCELLANEOUS

Set 11x14s @ 10c each
 (8 in set—Colored)
 Set 22x28s @ 80c per Col.
 (2 in set—Colored)
 Stills 8x10—10c each
 Slide @ 15c each
 Mats @ 5c per Col.
 Cuts @ 20c per Col.
 Press Books Grátis

(These Prices Apply to U. S. C.)

Completely

New!

EAGLE LION'S

Press Book

for the

Classic Adventure!

THE STORY

(Not for Publication)

Edmond Dantes (Robert Donat) a young French naval officer, upon his return to his home at Marseilles is torn from his sweetheart, Mercedes (Elissa Landi), and imprisoned in the grim Chateau d'If, on the unjust charge of being a Napoleonic plotter.

The plot is carried out by three men, De Villefort (Louis Calhern), Danglars (Raymond Walburn) and Mondego (Sidney Blackmer).

In prison, Dantes suddenly is amazed by a hole being knocked through his wall and another prisoner entering his cell. His prison mate turns out to be the Abbe Faria (O. P. Heggie), who starts the education of Dantes. Faria dies and is placed in a sack to be thrown into the sea. Dantes changes places with the dead man and effects an escape.

He goes to the Island of Monte Cristo, where the Abbe had told him a large fortune had been hidden. With this new-found wealth, Dantes, now the Count of Monte Cristo, goes to Paris. In short time he is the leading figure of the day.

His three enemies, each a prominent member of the French court, do not recognize the Count as the young officer they had imprisoned. He plots their demise in legal manner, especially Mondego, who has married Mercedes.

Monte Cristo reveals Mondego's scandalous and traitorous life to the public and Mondego commits suicide. Exposing his true identity, the Count lures Danglars into a speculative trap. Danglars loses his banking fortune and goes insane.

De Villefort, now King's attorney, prosecutes the Count for the escaped Edmond Dantes. Dantes wins acquittal and gets De Villefort tried and convicted of political corruption. He returns to Mercedes and they both go to their original home in Marseilles.

THE CAST

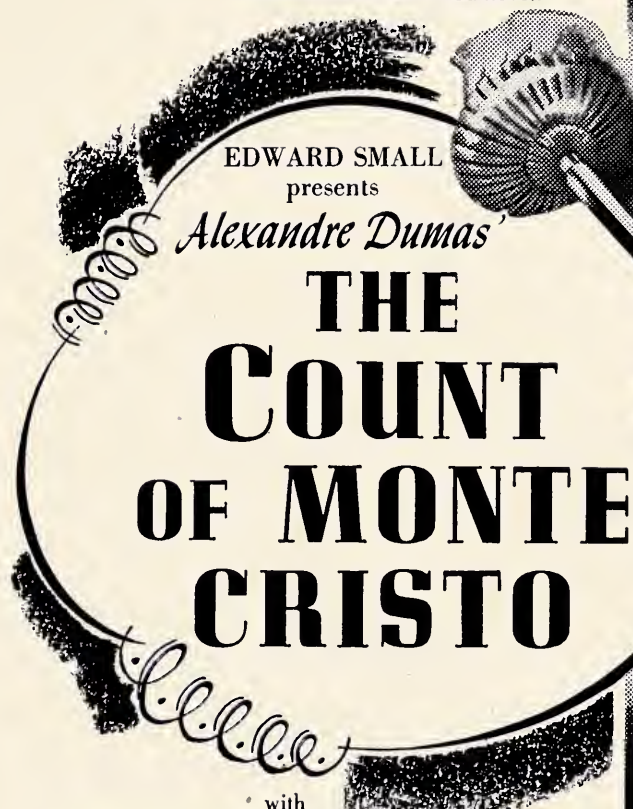
Edmond Dantes.....	ROBERT DONAT
Mercedes	Elissa Landi
De Villefort, Jr.....	Louis Calhern
Mondego	Sidney Blackmer
Danglars	Raymond Walburn
Abbe Faria.....	O. P. Heggie
Captain Le Clere.....	William Farnum
Madame De Rosas.....	Georgia Caine
Morrel	Walter Walker
De Villefort, Sr.....	Lawrence Grant

Jacopo	Luis Alberni
Valentine	Irene Hervey
Albert	Douglas Walton
Clothilde	Juliette Compton
Fouquet	Clarence Wilson
Haydee	Eleanor Phelps
Louis XVIII.....	Ferdinand Munier
Judge	Holmes Herbert
Napoleon	Paul Irving
Vampa	Mitchell Lewis
Ali	Clarence Muse
Prison Governor.....	Lionel Belmore



THE FLAMING PAGES
OF *Alexandre Dumas'*
GREATEST ADVENTURE-
ROMANCE SET A
NEW THRILL-PEAK!

Duels-to-the-death . . . love
that knew no bounds! Brought to the screen
with all the power and sweep and glory
of the world's best loved novel!



with
ROBERT DONAT

ELISSA LANDI

An Edward Small Production
Presented by Reliance Pictures • Directed by Rowland V. Lee
Re-released by Eagle Lion Films



3 Col. Ad Mat 302—387 Lines

PRODUCTION CREDITS

Produced by Edward Small. Directed by Rowland V. Lee. Screenplay and
dialogue by Philip Dunne, Dan Tothoroh and Rowland V. Lee.

Photography, Peverell J. Marley. Assistant director, Nate Watt. Art director, John
Ducasse Schulze. Technical direction, Louis Van Den Ecker and Edward P. Lam-
bert. Gowns, Gwen Wakeling. Film editor, Grant Whytock. Sound, Vinton Vernon.
Musical director, Alfred Newman.

See

Pages 6 and 7 for
combination ads if you
double-bill this
feature with
"Son of
Monte Cristo"

EXPLOITATION

'MONTE CRISTO' TREASURE HUNT GETS ENTIRE NEWSPAPER PAGE

THE name "Monte Cristo" conjures up thoughts of fabulous riches and suggests a "Monte Cristo Treasure Hunt" as a means of selling "The Count of Monte Cristo."

In co-operation with leading stores in town a treasure hunt can be worked through the stores' newspaper advertising. Each ad will contain a misspelled word in the copy. The erroneous word can be changed daily. These words will be the keys to the treasure. Those persons discovering all the misspelled words in the ads of the participating merchants on any given day will be given an award—guest tickets, merchandise or cash prizes.

With proper advance promotion by the store, the newspaper and the theatre, the co-operative stunt can build up extensive word-of-mouth publicity and direct ticket selling for "The Count of Monte Cristo."

Plan for School Co-Operation

THEME and story of "The Count of Monte Cristo" will prove a natural draw in themselves, but a thorough-going drive through the schools should get you showing a load of profit at the boxoffice!

Here Are Some School Promotions Which Can Be Arranged:

ENGLISH CLASSES: Working with English teachers, an essay contest which discusses the importance of Dumas' novels to the development of the adventure film can be set up. Such novels are: "Man in the Iron Mask," "Three Musketeers" and "The Corsican Brothers"—which, together with "The Count of Monte Cristo" represent a collection of important pictures.

ART CLASSES: The exciting pictorial and dramatic qualities of this picture give you a swell basis for poster contest through the art classes in local schools, with prizes for posters which dramatize the theme of your picture.

FENCING CONTESTS: Many schools include fencing in gym courses which provide you with a sock set-up for a town wide fencing contest. Final contests could be performed on your stage. Use blow-ups of important dueling scenes in "The Count of Monte Cristo" as backdrop.

Inquiring Reporter Stunt

An interesting newspaper forum or radio "Man on the Street" show can be built around a question which asks:

If, like "The Count of Monte Cristo," you should suddenly become the possessor of great wealth, what is the first thing you would do?

Prizes of guest tickets can be awarded for best answers to this question. Another slant on the same idea would be to have a radio discussion among a doctor, a lawyer, a clergyman, a businessman and a housewife on this question.

Tie 'Cristo' to Radio, Video

"The Count of Monte Cristo" can be tied in with radio and television shops by using the famous cry of the Count, "The World Is Mine" as your tiein angle.

Copy for this tieup, which can include newspaper ads, window and counter displays and still displays in windows, should read:

"'The World Is Mine,' said the Count of Monte Cristo when he discovered a great treasure.

The world will be yours when an RCA television or radio set brings a treasure load of entertainment right into your living room."

One-Day Maze Contest Keyed For Newspapers, Heralds

One-day maze contest plays up the sensational escape of the Count of Monte Cristo from the Chateau d'If and is suitable for newspaper or herald use. Contestants are asked to get the Count out of the prison. First ones to bring the correct solution to your theatre can be rewarded with prizes of guest tickets.



ORDER MAT 201

(Running Story)

One of the great motion pictures of all time, "The Count of Monte Cristo" is being re-released by Eagle Lion Films and opens . . . at the . . . Theatre.

You'll want to see Robert Donat in the classic adventure based on Alexandre Dumas' immortal novel and you can if you are able to chart his escape path from the Chateau d'If.

The attached diagram has an "X" marked in the Count's dungeon. Your job is to get him outside the walls of the prison. Follow the paths but do not cross any of the black lines. You must find the shortest path to the exit.



Solution

Get busy right now and start plotting the Count of Monte Cristo's escape path. As soon as you have finished bring your solution to the . . . Theatre. If yours is one of the first ten correct solutions received you will win a pair of guest tickets to see Robert Donat and Elissa Landi in "The Count of Monte Cristo," opening . . . at the . . . Theatre.

Adventure-Packed Trailer

The sock-selling trailer prepared by National Screen Service for "The Count of Monte Cristo" will pre-sell everyone who sees it on the drama and romance of Alexandre Dumas' great story.

Get the trailer early so that it can go to work well in advance of opening. Order the trailer from your nearest National Screen Service exchange.

PUBLICITY

Swashbuckling Romance Hit Returned by Public Request

To answer the public demand for entertainment of world-wide appeal for all ages and tastes, Edward Small's swashbuckling spectacle, "The Count of Monte Cristo," will be brought back . . . to the . . . Theatre.

It took almost two years to produce this screen story based on Alexandre Dumas' classic novel. Many months were spent in the preparation of the scenario by three of the screen's ace writers, Philip Dunne, Dan Toth-eroh and Rowland V. Lee, to incorporate in the film story all the action, thrills, romance and adventure from the immortal book.

To play the famed character of Edmond Dantes it was necessary to select the ideal personality and for that reason the producer selected the well-known English actor Robert Donat to play the title role in his first American film.

Careful Casting

Carefully casting the rest of the story the producer recruited outstanding personalities not alone for the principal roles, but for the countless supporting roles as well. Elissa Landi was the final choice for the role of Mercedes, Dantes' sweetheart; Louis Calhern won the part of de Villefort; Sidney Blackmer was cast as Mondego; O. P. Heggie became the Abbe Faria; Irene Hervey was given the role of Valentine; William Farnum was chosen to play Captain LeClaire, and Raymond Walburn was cast as the villain, Danglars.

Rowland V. Lee directed the adventure film which is being re-released by Eagle Lion Films.

'Count'



Mat 1B

Still R-300-313

ROBERT DONAT plays the title role in "THE COUNT OF MONTE CRISTO," Alexandre Dumas' classic novel. The Eagle Lion re-release of an Edward Small production opens . . . at the . . . Theatre.

Countess Refuses

She may have been a countess but she wouldn't play the part of a countess.

During the making of Edward Small's spectacle drama, "The Count of Monte Cristo," Director Rowland V. Lee was looking for someone to fill the role of a countess.

He spied a stately woman on the set and asked her if she wouldn't do the part.

"No, thank you," said the middle-aged woman, "I am just here to watch my daughter act."

The lady was the Countess Zanardi who is the mother of Elissa Landi, the film's star.

Use More Than 600 Players, Technicians In 'Cristo' Film Hit

The services of 500 players before the cameras and 185 technicians were required for the filming of Edward Small's romantic adventure film of Alexandre Dumas' immortal novel, "The Count of Monte Cristo," which is being brought back by popular request . . . to the . . . Theatre.

To recreate one function, the costume reception in the Paris mansion of the fabulously wealthy Edmond Dantes, one of the largest interior sets in the history of film production was built. Two huge sound stages were incorporated into one with a grand staircase built at one end which could accommodate 200 players to walk up and down at the same time without rubbing elbows.

Hundreds of costumes, from gauzy harem clothes to braided uniforms weighing many pounds each, cost a fortune to create. More than 20 wardrobe assistants and 28 makeup experts were needed to take care of the hundreds of atmospheric players.

Use Loudspeaker

A loudspeaker system was used by Director Rowland V. Lee to relay instructions to his score of aides stationed at various places on the set. The electricity consumed in lighting this set during the six days it took to make the scene was estimated sufficient to light a small city for the same period of time.

Robert Donat and Elissa Landi star in "The Count of Monte Cristo," being re-released by Eagle Lion Films.

Found It Difficult Adopting Customs

Robert Donat, whose first American film starring role was in Edward Small's swashbuckling romantic adventure, "The Count of Monte Cristo," which will be brought back by popular demand to the screen of the . . . Theatre, . . . next, had difficulty getting used to certain things in Hollywood.

One was piloting a car on the right side of the street instead of the left. A second was asking for gasoline when he was used to calling for "petrol." A third was the fact that a small, thin dime was worth more than a plump nickel. The fourth and most devastating was getting used to the California night birds which sang and kept him awake nights.

By using the same patience he exercised in learning his part, Donat learned to take it all in stride like a native.

Donat, Noted Actor, Made U. S. Debut In 'Monte Cristo'

Robert Donat, noted star of stage and screen, made his first appearance in American films in Edward Small's spectacle adventure film of Alexandre Dumas' great classic, "The Count of Monte Cristo," which is being brought back by popular request . . . to the . . . Theatre.

The actor, who plays the title role, could have made his debut in American motion pictures two years before when he was offered and turned down a part in "Smilin' Through," opposite Norma Shearer, because he did not want to leave London at that time.

Later he appeared in "The Private Life of Henry VIII," the British picture which introduced him to American audiences, but it was not until he was offered the role of Edmond Dantes in "The Count of Monte Cristo" that he consented to transfer his talents to Hollywood.

Heads Star Cast

In "The Count of Monte Cristo" Donat shares stellar honors with Elissa Landi, heading a large and imposing cast including Sidney Blackmer, Louis Calhern, O. P. Heggie, Irene Hervey, William Farnum, Raymond Walburn and others.

"The Count of Monte Cristo," which is being re-released by Eagle Lion Films, was directed by Rowland V. Lee.

Villain

Raymond Walburn, one of the best known comedians of screen and stage, sacrificed his well-loved characterizations to play the villainous Danglars in Edward Small's romantic adventure film of Alexandre Dumas' immortal "The Count of Monte Cristo," which is returned by popular demand . . . to the screen of the . . . Theatre.

It is the first and last time that Walburn ever departed from his comedy performances.

A Treasure Seeker Would Find It Tough Keeping Dough Now

Filmgoers whose imaginations are fired by the fabulous treasures discovered by Edmond Dantes in Edward Small's swashbuckling adventure film, "The Count of Monte Cristo," which is being brought back by popular demand . . . to the . . . Theatre, may console themselves with the fact that a modern "Monte Cristo" would probably have to turn over a major portion of his discovery to the nation with territorial claims on the island.

If the discoverer chanced to be an American and the island an American possession, Uncle Sam would claim all the gold, at least all over \$100 worth and give in return paper money or bonds.

Should the lucky fortune hunter start scattering the gold around, ala "Monte Cristo" in the form of golden dishes, and solid gold doorknobs, he would probably wind up before a judge on the charge of hoarding the precious metal.

The screen story of Alexandre Dumas' immortal novel, "The Count of Monte Cristo," was directed by Rowland V. Lee. It is being re-released by Eagle Lion Films.

The Debonair Count



Mat 2A

Still R-300-172

ROBERT DONAT extends a courtly greeting to ELISSA LANDI in "THE COUNT OF MONTE CRISTO." The Eagle Lion re-release of an Edward Small production opens . . . at the . . . Theatre.

'Monte Cristo' Film Thrills Parallel the Dumas Classic

(Prepared Review)

All the thrills, adventure, romance and excitement of Alexandre Dumas' immortal novel are still timely and entertainment worthy as was proved last night when Edward Small's swashbuckling spectacle, "The Count of Monte Cristo," was brought back by popular demand to the . . . Theatre.

Sweetheart



Mat 1A

Still R-300-90

ELISSA LANDI plays the leading role opposite ROBERT DONAT in "THE COUNT OF MONTE CRISTO," Eagle Lion's re-release of an Edward Small production, opening . . . at the . . . Theatre.

Robert Donat, who has gone on to great film fame since his debut in "The Count of Monte Cristo," was superb in the title role. The role of Mercedes was expertly handled by Elissa Landi.

The story follows closely the plot of Dumas' classic. It tells of the unjust imprisonment of Edmond Dantes by plotters against the French government. Dantes, with the aid of Abbe Faria, miraculously escapes and joins a band of smugglers.

Discovers Fortune

Discovering a fabulous treasure in gold and jewels, Dantes goes to Paris as the Count of Monte Cristo. There he becomes the most talked of figure of the day and plans his revenge on those who plotted and executed his long prison term.

Others in the star-studded cast include Louis Calhern, Raymond Walburn, Sidney Blackmer, Irene Hervey, William Farnum and O. P. Heggie.

The top-flight direction of the long-remembered spectacle was handled by Rowland V. Lee. The film is an Eagle Lion Films re-release.

'Doughnut' Donat Gives Doughnuts

Workers on the set had a difficult time pronouncing Robert Donat's name during the filming of Edward Small's swashbuckling, romantic adventure film story of Alexandre Dumas' immortal novel, "The Count of Monte Cristo," being brought back by popular demand . . . to the . . . Theatre.

Most popular usage of the name, correctly pronounced "Doan-at," was "Doughnut." Very often, the star heard the electrician, grips, etc., refer to him as "Doughnut," so when the film was completed he presented them with boxes of doughnuts.

Napoleon

Paul Irving, who plays Napoleon in Edward Small's spectacle drama, "The Count of Monte Cristo," which is brought back by popular request . . . to the . . . Theatre, has played the little Corsican more times than any other person.

ADVERTISING



FIERY ADVENTURE!
FABULOUS TREASURE!

Alexandre Dumas' daring adventurer
leaps to the screen in a blaze of
sword-slashing action!



EDWARD
SMALL
presents

Alexandre Dumas'
**THE COUNT OF
MONTE CRISTO**

WITH **ROBERT DONAT**
ELISSA LANDI

An Edward Small Production • Presented by Reliance Pictures
Directed by Rowland V. Lee • Re-released by Eagle Lion Films



2 Col. Ad Mat 205—226 lines

FIERY ADVENTURE . . . FLAMING ROMANCE!

EDWARD SMALL
presents

Alexandre Dumas'
**THE COUNT
OF MONTE CRISTO**
with **ROBERT DONAT**

Presented by Reliance Pictures • Re-released by EAGLE LION FILMS



2 Col. Ad Mat 202—42 lines

**SEE COVER OF PRESS
BOOK FOR 3 COL.
AD MAT 301—387 Lines**

BLAZING
ACTION . . .
INTRIGUE . . .
ROMANCE!

EDWARD SMALL presents
Alexandre Dumas'

**THE COUNT OF
MONTE CRISTO**

with
ROBERT DONAT

Presented by Reliance Pictures
Re-released by Eagle-Lion Films



1 Col. Ad Mat 102—59 lines

*ALL THE BLAZING
ACTION . . . INTRIGUE . . .
ROMANCE OF
Alexandre Dumas'
GREATEST NOVEL!*

A flaming figure of
vengeance—
duels-to-the-death
for the bride
torn from his arms!

EDWARD SMALL presents

Alexandre Dumas'
**THE COUNT OF
MONTE CRISTO**

with
ROBERT DONAT
ELISSA LANDI

An Edward Small Production • Presented by Reliance Pictures
Directed by Rowland V. Lee • Re-released by Eagle Lion Films



2 Col. Ad Mat 204—170 lines



*ALL THE BLAZING
ACTION...INTRIGUE
...ROMANCE OF
Alexandre Dumas'
GREATEST NOVEL!*

a flaming figure
of vengeance brings
greater glory to
the screen!

*The
World's Most
Thrilling Story
Comes to Life
On the
Screen!*

EDWARD SMALL presents
Alexandre Dumas'
**THE COUNT
OF
MONTE CRISTO**
with
ROBERT DONAT
ELISSA LANDI

An Edward Small Production • Presented by Reliance Pictures
Directed by Rowland V. Lee • Re-released by Eagle Lion Films



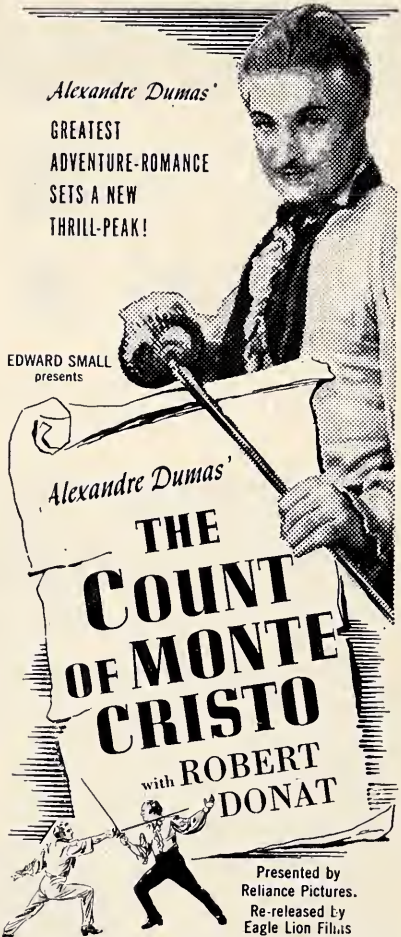
3 Col. Ad Mat 301—391 lines

Alexandre Dumas'
GREATEST
ADVENTURE-ROMANCE
SETS A NEW
THRILL-PEAK!

EDWARD SMALL
presents

Alexandre Dumas'
**THE
COUNT
OF MONTE
CRISTO**
with **ROBERT
DONAT**

Presented by
Reliance Pictures.
Re-released by
Eagle Lion Films



1 Col Ad Mat 103—67 lines

SWORD-SWEPT ADVENTURE!

EDWARD SMALL presents
Alexandre Dumas'
**THE COUNT OF
MONTE
CRISTO**
with **ROBERT DONAT**

Presented by Reliance Pictures
Re-released by Eagle Lion Films





1 Col. Ad Mat 101—20 lines

**SEE PAGES SIX AND
SEVEN FOR SPECIAL
COMBINATION ADS**

Alexandre Dumas'
GREATEST ADVENTURE-ROMANCE
SETS A NEW THRILL-PEAK!

EDWARD SMALL presents
Alexandre Dumas'
**THE COUNT OF
MONTE CRISTO**
with
ROBERT DONAT
ELISSA LANDI

An Edward Small Production • Presented by Reliance Pictures
Directed by Rowland V. Lee • Re-released by Eagle Lion Films

2 Col. Ad Mat 203—78 lines

OFFICIAL BILLING

EDWARD SMALL
presents
Alexandre Dumas'
"The Count of Monte Cristo"
with
ROBERT DONAT
Elissa Landi
Directed by Rowland V. Lee
An Edward Small Production
Presented by Reliance Pictures
Re-released by Eagle Lion Films

DOUBLE BILL ADS and STORIES

FOR BIGGEST '2 FOR 1' ADVENTURE SHOW!
'COUNT OF MONTE CRISTO' and 'SON OF MONTE CRISTO'

Dual Bill of 'Cristo' Films Fine Entertainment Treat

(Prepared Review)

"The Count of Monte Cristo" and "The Son of Monte Cristo," both produced by Edward Small, two of the finest romantic adventure pictures ever filmed, were brought back by popular demand to the . . . Theatre last night, and they still offer some of the most exciting and entertaining motion picture moments.

Adapted for the screen from Alexandre Dumas' immortal story, "The Count of Monte Cristo" tells the thrilling story of Edmond Dantes, unjustly imprisoned by business enemies; his amazing escape from incarceration; the great discovery of untold wealth and his final wreaking of vengeance on those who wronged him.

The story and the acting have lost nothing by age. In fact, as sheer entertainment, it is even more welcome today. Co-starring in "The Count of Monte Cristo" are Robert Donat, as Edmond Dantes, and Elissa Landi, as the Count's beloved Mercedes.

'Son' Packs Thrills

"The Son of Monte Cristo" is an excellent sequel to the predecessor, "The Count." It packs all the thrills, excitement, romance and adventure that were in the original story into the screenplay written by George Bruce. It tells of the son of the fabulous Count and of his swashbuckling deeds in aiding the Grand Duchess of Lichtenburg to free her country from the tyrannical rule of a dictator.

Starred in "The Son of Monte Cristo" are Louis Hayward, as the young Count, Joan Bennett, as the Grand Duchess Zona, and George Sanders, as the dictator.

As a dual bill the two films offers an outstanding evening's entertainment and the type of film fare that audiences have long sought. Rowland V. Lee directed both pictures which are being re-released by Eagle Lion Films.

Romantic Adventure, Swashbuckling Plots Fill 'Cristo' Double

Two outstanding entertainment films of a few years ago which are based on similar plots of romance, intrigue, adventure and flashing swordplay are being brought back by popular demand . . . to the . . . Theatre.

Edward Small's "The Count of Monte Cristo," based on Alexandre Dumas' classic novel, and "The Son of Monte Cristo," an original screenplay sequel to "The Count," are filled with breathtaking scenes of grandeur and Old World customs. All the thrills of Dumas' swashbuckling adventure, and the dashing actions of his characters, have been incorporated in both films.

"The Count of Monte Cristo" stars Robert Donat as Edmond Dantes the man who miraculously escapes from an unjust imprisonment to discover untold riches and take his revenge on those who plotted his imprisonment. Elissa Landi plays Mercedes, with whom the Count falls in love.

Hayward Stars

Louis Hayward stars in "The Son of Monte Cristo," George Bruce's screenplay which tells of the actions of the son of the fabulous Monte Cristo in his efforts to free the Duchy of Lichtenburg from the tyrannical rule of a dictator and return it to its rightful ruler, the Grand Duchess Zona. Joan Bennett plays the duchess and George Sanders plays the dictator.

The two pictures, being re-released by Eagle Lion Films, were directed by Rowland V. Lee.

Never before
HAS THE SCREEN FLAMED
WITH TWO ADVENTURES LIKE THIS!

EDWARD SMALL presents
Alexandre Dumas'
THE COUNT OF MONTE CRISTO
with
ROBERT DONAT
ELISSA LANDI
AN EDWARD SMALL PRODUCTION
Presented by Reliance Pictures
Directed by Rowland V. Lee

EDWARD SMALL presents
LOUIS HAYWARD • JOAN BENNETT
GEORGE SANDERS IN *The*
SON of MONTE CRISTO
WITH FLORENCE BATES
MONTAGUE LOVE
Screenplay by George Bruce
Directed by Rowland V. Lee
A ROWLAND V. LEE PRODUCTION
Re-released by EAGLE LION FILMS

2 Col. Ad Mat 207—196 lines

Alexandre Dumas'
THE COUNT OF MONTE CRISTO
with ROBERT DONAT
EDWARD SMALL presents
THE TWO GREATEST ADVENTURES THE SCREEN HAS EVER KNOWN!

LOUIS HAYWARD • JOAN BENNETT
GEORGE SANDERS
IN *The*
SON of MONTE CRISTO
A ROWLAND V. LEE PRODUCTION
Re-released by EAGLE LION FILMS

1 Col. Ad Mat 105—61 lines

EDWARD SMALL presents
TWO GREAT ADVENTURES ON ONE SCREEN!
THE COUNT OF MONTE CRISTO
The **SON of MONTE CRISTO**
Re-released by EAGLE LION FILMS

1 Col. Ad Mat 104—20 lines

THE TWO GREATEST ADVENTURES THE SCREEN HAS EVER KNOWN!

EDWARD SMALL presents
Alexandre Dumas'
THE COUNT OF MONTE CRISTO
with ROBERT DONAT
LOUIS HAYWARD
JOAN BENNETT • GEORGE SANDERS
The **SON of MONTE CRISTO**
Re-released by EAGLE LION FILMS

2 Col. Ad Mat 206—60 lines

*Never before
has the screen flamed with TWO adventures like this!*

Thrill to all the blazing action
and romance of the fabulous
Count of Monte Cristo...all
the reckless daring of
his fiery son - in one
glorious, fury-filled
program!

Alexandre Dumas'
**THE COUNT
OF
MONTE CRISTO**

PRESENTED BY
EDWARD
SMALL

with
ROBERT DONAT
ELISSA LANDI

and
LOUIS HAYWARD
JOAN BENNETT
GEORGE SANDERS

An EDWARD SMALL Production
Presented by RELIANCE PICTURES
Directed by ROWLAND V. LEE

Re-released by
EAGLE LION FILMS

The SON of
MONTE CRISTO

with FLORENCE BATES • MONTAGUE LOVE

SCREENPLAY BY GEORGE BRUCE
DIRECTED BY ROWLAND V. LEE
A ROWLAND V. LEE PRODUCTION

4 Col. Ad Mat 401—396 lines

NEVER BEFORE
has the screen flamed
with TWO
adventures
like this!!

EDWARD SMALL
presents

Alexandre Dumas'
**THE COUNT
OF
MONTE CRISTO**

with
ROBERT DONAT
ELISSA LANDI

AN EDWARD SMALL PRODUCTION
DIRECTED BY ROWLAND V. LEE

EDWARD SMALL
presents

LOUIS HAYWARD
JOAN BENNETT
GEORGE SANDERS

in
The SON of
**MONTE
CRISTO**

A ROWLAND V. LEE
PRODUCTION

Re-released by EAGLE LION FILMS

1 Col. Ad Mat 106—93 lines

*The Two Greatest Adventures
The Screen Has Ever Known!*

For the first time on one thrill-swept,
action-packed program—the daring
exploits of the fabulous Count of
Monte Cristo... and his fiery son!

EDWARD SMALL
presents

Alexandre Dumas'
**THE COUNT
OF
MONTE
CRISTO**

LOUIS HAYWARD
JOAN BENNETT
GEORGE SANDERS

IN
The SON of
**MONTE
CRISTO**

with
ROBERT DONAT
ELISSA LANDI

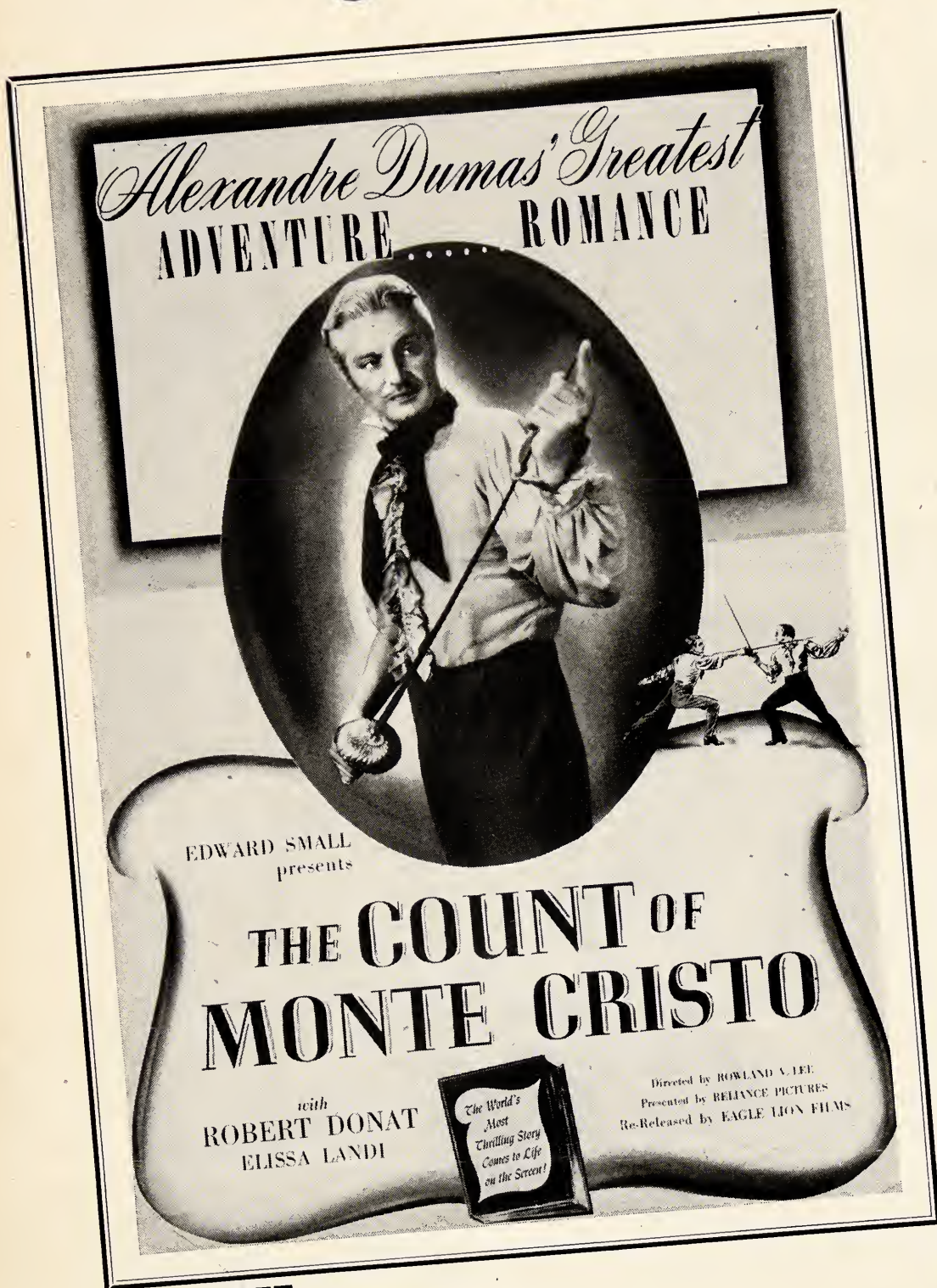
An Edward Small Production - Presented by Reliance Pictures
Directed by Rowland V. Lee

Re-released by
EAGLE LION FILMS

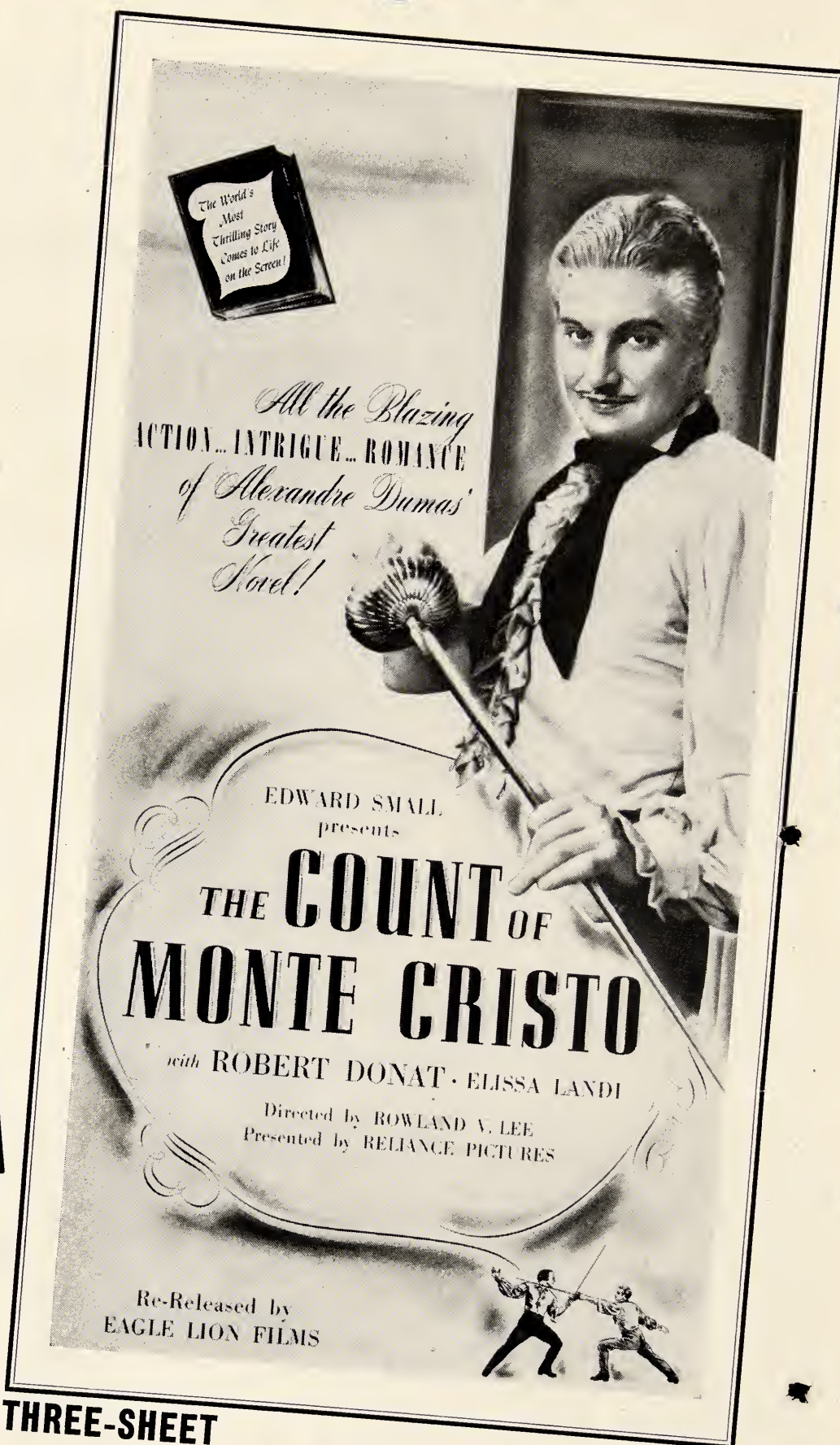
with
FLORENCE BATES • MONTAGUE LOVE
Screenplay by George Bruce - Directed by Rowland V. Lee
A ROWLAND V. LEE PRODUCTION

3 Col. Ad Mat 303—300 lines

Posters



ONE-SHEET



THREE-SHEET



INSERT CARD



22x28



22x28

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**Scanned from the United Artists collection at the Wisconsin
Center for Film and Theater Research.**

**Digitization and post-production completed in the University
of Wisconsin-Madison's Department of Communication Arts,
with funding from the Mary Pickford Foundation.**

